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SCREEN RADIO MUSIC STAGE

VARIETY

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HOLLYWOOD'S RADIO FOOTHOLD

Negro Performers Lash Back at Raps Vs. Roles That Hit Race's Dignity

Negro performers, long silent at the wave of criticism in the Negro press berating them for assuming roles that allegedly detract from the dignity of the race, are hitting back with such vigor that effects of their rebuttal is being felt in the high command of the National Association for the Advancement of Colored People.

Performers, in letters to the press and in talks before Negro cultural organizations, claim that Walter White, NAACP executive secretary, has set himself up as a czar of Negro entertainment who wants his imprimatur on every role assumed by a Negro actor. White's action in denouncing "St. Louis Woman," which caused Lena Horne to leave the cast of the Edward Gross production, started the current furore.

As a result, it's claimed that Hollywood producers are now eliminating parts that would ordinarily go to Negro actors because of fear of criticism in the Negro press. An instance given is that of one player who had been working regularly in pictures until the flareup and is now a layoff. White's action has also caused some Negroes to shun roles in legit as well

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Panama Sapolios Itself, GIs Gone, So Cafes Go 'Family'

Panamanian niteries, long known as the hottest spots in the Latin-Americas, are turning over a new leaf and campaign is on to sell them as cafes catering to the family trade in order to entice American talent there. Carlos Cowes, who, in conjunction with his father, Iermo, owns the Casanova, arrived in New York Thursday (4) to sign standard names and to tell of how the majority of the niteries are now catering to "respectable" American and Panamanian civilians.

Cowes explained that departure of most GIs has caused a cleanup in most cafes. The B girls, who lured troops into spending a month's pay on non-alcoholic "blue moons" (hostess downs), are no longer part of the scenery. Instead, bonifaces are trying to lure permanent residents with shows in the best American tradition. However, they've been stymied in their quest for acts because of the fact that most American performers, femmes especially,

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O'seas Junkets Made Easy

Hollywood, Oct. 9.

New ruling by the War Dept. will make it easier for film stars to travel overseas on soldier entertainment tours.

Recently adopted program calls for two-week trips, enabling actors to make between-picture appearances abroad. Heretofore they were required to sign for three or four months.

Theatres, Niteries See Dress-up Habit Back

New York, and for that matter every key city in the U. S., is really dressing-up now that the Victory has been won. Plenty of white ties in evidence at theatres and niteries, along with the less formal dinner jackets; and the femmes, of course, who put their baubles away for the duration, are starting to make up for it, in spades.

Problem, from the boys' viewpoint, is getting new duds fast enough, and the discovery that the mothballed evening clothes are either too something—tight, or loose, or dated.

Berlin Co.'s 200G Net Without a Hit

Irving Berlin, a veteran of the music wars, is nevertheless amazed at the extraordinary success of his new Berlin Music Pub. Co. (unincorporated, as distinguished from the former Berlin, Inc., when he was associated with Saul H. Bornstein), as he points to a $200,000 net profit in the first six months of business, without a new hit. "It certainly proves what a firm with a good standard catalog can do nowadays," says Berlin, referring, of course, to his own backlog of hits.

Himself either in the Pacific with "This Is the Army" on its final laps of a three-year tour (for which he just got the rare Legion of Merit from the Government), or in Hollywood polishing up the "Blue Skies" filmusical at Paramount (Bing Crosby-Fred Astaire), the Berlin firm has been operated by Dave Dreyer and aides. None the less, with only such mild hits as "Good, Good, Good" (not by Berlin), which

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MARLENE DIETRICH'S FAMILY REUNIONS

Berlin, Sept. 27.

Marlene Dietrich is on another USO junket, doubling in family reunions.

When she arrived in Berlin, Lt. Col. Barney Oldfield, p.a. for the First Airborne Army, had two Signal Corps cameramen pick up her mother, Frau von Losch, and take her to Tempelhof Airport, so she was there to greet her famous daughter.

Next venture on the same route is much more difficult, being the location of the parents of Miss Dietrich's husband, Dr. Rudolph Sieber. They are Austrians, who have been booted by the Czechs into Germany and are now in one of the DP camps in Thuringia.

She is trying through Ambassador Murphy's office to get to the Siebers, who are believed to be near Leipzig.

COAST THE KEY TO PRODUCTION

By GEORGE ROSEN

Hollywood, Oct. 9.

Radio production—and that takes in virtually the whole roster of top-coin shows with the exception of some musical-slanted and non-star formated programs—is as firmly entrenched in Hollywood as the picture industry itself.

As a result, the N. Y. to L. A. shuttle of top agency execs has blossomed forth into an unprecedented commutation set-up, which probably reached peak proportions during the past month, as the wraps were thrown off the new broadcasting season.

A o.o. of the Hollywood radio scene points up, if anything, one glaring inconsistency in agency operation: Today, more than ever before, top-budgeted nighttime programming-production is strictly a Coast "baby." By comparison, New York has levelled off to "road company" stature. Name a top air show that's wrapped around a personality, and, with but few exceptions, such

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MONTREAL PLANS LOCAL RADIO CITY

Montreal, Oct. 9.

Plans to build an entertainment centre along the lines of Radio City in N. Y., were released here this week. Site has already been picked at Atwater and St. Catherine streets in the west-end and will neighbor the Forum, which now houses most local entertainment as well as athletics. Scheme is under direction of French pix producer Charles Phillip, who was responsible for "Le Pere Chopin," made here.

Feature of the centre will be a "Victory Theatre" seating 5,000 and individual French and English picture houses each with 2,000 capacity. There will also be two individual theatres for French and English legit, seating 750. Centre will also include two pix production studios and a large scale restaurant along the lines of an international cafe.

Included in the plans is a commercial centre with space for 220 commercial establishments, exhibition halls, swimming pool, exhibition palace and a garage for 800 cars. All this will be subterranean.

Company has already been formed for the building planning and financing. Project will later be placed on a permanent financial basis in the hands of a new company.

MSG's Indoor Swim Show

First indoor water show in N. Y. on a big scale is a possibility at the Madison Square Garden late December or January. Elliott Murphy, who produced the watershow at the Aquacade, Billy Rose's World's Fair operation, is dickering for a one-week stand at the Garden.

Murphy is seeking Esther Williams, Metro player and a swimming champ, for lead in the production.

British Bid for Windsor to Head Film Biz; Chevalier Ditto in France

The Duke of Windsor is being offered a job in England similar to the one held here by Eric A. Johnston as head of the Motion Picture Producers & Distributors of America, it was learned this week in Washington and Wall Street.

According to these well informed financiers and diplomats, the British consider the former king their best bet if they are to cut in successfully on the billions in velvet represented by foreign trade. But this British proposal is not the only move now being aimed at the commanding position held by Hollywood pictures.

While the erstwhile crowned head stepped out of the wings onto the stage in London for the first time in nine years, the French also made a move of primary importance to the future of foreign trade when they pushed Maurice Chevalier into the limelight again.

The meaning of this has been widely overlooked, those familiar with European business and politics insist. Though this picture and music hall primary favorite isn't a former Prince of Wales, he has a world reputation and that is what the

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Chevalier's Vauder In Feb. on Broadway

Maurice Chevalier's U.S. comeback will be as the star of his own vaude-revue on Broadway, on a percentage deal with the Shuberts and Clifford C. Fischer, his longtime Paris and New York friend. Chevalier has a commitment for three months with the new Casino de Paris show in Paris, from November, but he will be over in February.

Lucienne Boyer, also being repped by Fischer, has $4,000-per-week bids, from both Monte Proser (Copacabana), and Jack Harris for the latter's new London Club (nee La Conga), both big-capacity N.Y. niteries.

Plane Pic Shows On Regular Trips

The major airlines envisage pix exhibition in flight a probability within two years, as a result of the rapidity with which technical difficulties are being vanquished by aircraft engineers.

Film programs as a passenger convenience have remained on the "maybe someday" agenda of most companies ever since Mort Blumenstock staged a stunt airshowing of "Devil-Dogs of the Air," for Warner Bros., a decade ago. All of the companies have at various times attempted to surmount the hurdles which made such a service a commercial impossibility.

Now things are shaping up so that in not too long hence you will board a ship for lunch, sit back and watch a well-balanced pic program and be at your destination for supper. The use of films is predicated by all companies on a probable 300 m.p.h. air speed.

Engineering research was accelerated by results of an air traveler poll taken among 27,000 of the cash customers which showed pix

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HOPKINS-BROMFIELD WANT BOGIE FOR B'WAY

Arthur Hopkins, the producer, and Louis Bromfield, who has authored his first Broadway play, "In My Father's House," both Ohio boys who made good in the big leagues, are uniting this fall to put on this play. Both hope that Humphrey Bogart can be snagged from Warner Bros., and this time it's not a casual hope since (1) Hopkins helped give Bogie his big legit chance, in "The petrified Forest," and (2) it was at Bromfield's Ohio home that the recent Bogart-Lauren Bacall nuptials took place.

Stella Adler will likely be one of the femme leads, whether or not Bogie does it.

First London Jam Sesh Tops Philharmonic For Gross But Stops for Tea

By HARRY REGENSBERG

London, Oct. 1.

When it comes to music, or giving a newcomer in the music field a chance to make good, Jack Hylton is a real softie.

Royal Air Force guitarist, Sydney Gross, jazz enthusiast, approached the English maestro-cum-producer, with idea of staging a Sunday Jam Session at the Adelphi theatre on an occasional Sunday. Gross had no money to put down, so Hylton told him he could have theatre on percentage.

Show, which was based on Eddie Condon's Jazz Sessions, opened Sunday, Sept. 30, and comprised best white and colored talent culled from the top bands here.

Outfit, which consisted of 17 (not all playing at once, thank goodness), certainly let themselves go and nearly raised the roof for fully three

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Paris Theatres Packed

Paris, Oct. 9.

All amusements continue to be packed by crowds anxious to take their minds off present living conditions. This explains the business done by all picture houses, despite the fact that, pending a quota decision, most of them can only offer either very old revivals, or else new local product among which there's been no outstanding hit so far.

Legit, for the most part shuttered during the summer, is now beginning to open again, mostly with revivals of last season's shows.

73 Productions, 1,000 Actors To Travel USO's Pacific Route

Race to be the first USO-Camp Show unit into Japan is virtually on with Camp Shows' announcement of its V-J program, which calls for 73 productions embracing 1,000 performers. All shows in this group are destined for the Pacific area with assurance that many of them will hit Tokyo and other parts of the Nip mainland.

Schedule as mapped out calls for completion of this program in 90 days. In addition CS execs will attempt to augment the blueprint with sports and personality shows.

Biggest V-J assignment goes to CS variety department, which is called upon to do 43 productions each with a cast of 8 to 15 performers. Plan calls for 12 legit musicals each with a cast of 20 to 40. Harry Krivit has returned from a trip through the south and midwest in search of talent for this program.

Legit dept., headed by Robert H. Gordon, will also do 12 shows, scripts of which are still to be selected. Casts will contain a top of 18. Dick Campbell, head of the Negro show dept., is to do six variety shows.

Felix Brentano will do that show under Camp Shows' auspices. Other musicals skedded for the V-J program include Mike Todd's "Up in Central Park," "Chocolate Soldier," "Gingham Girl" and "Panama Hattie." Others are still to be selected.

Legiters so far picked include "Late Christopher Bean," "Village Green," "Three Men on a Horse," "Kind Lady," "Petticoat Fever," "What a Life."

Hylton Due in Dec.

Jack Hylton arrives from London around Xmas.

The ex-maestro, now a prominent legit producer and theatre-owner, was to have come to New York this month, but pressure of London production activity is keeping him there.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS, OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of Variety; published weekly at New York, N. Y., for October 1, 1945.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York City.

Editor—Abel Green, 154 West 46th street, New York City.

Managing Editor—None.

Business Manager—Harold Erichs, 154 West 46th street, New York City.

2. That the owners are: Sidne Silverman, 154 West 46th street, New York City; estate of Sime Silverman, 154 West 46th street, New York City; estate of Marie Saxon Silverman, 154 West 46th street, New York City; estate of Hal Halperin, 154 West 46th street, New York City; Sidne Silverman in trust for Harold Erichs, 154 West 46th street, New York City; Sidne Silverman in trust for Abel Green, 154 West 46th street, New York City; Sidne Silverman in trust for Joshua Lowe, 154 West 46th street, New York City; Sidne Silverman in trust for Jack Pulaski, 154 West 46th street, New York City, and Sidne Silverman in trust for Louis Rydell, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is..... (This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1945.

Nathan Newman,
Notary Public No. 16.
(My commission expires March 30, 1946.)

This Week's Football

By TED HUSING

WINNER	LOSER	ODDS
College		
Boston College	NYU	6-5
SMU	Okla A-M	8-5
West Va	Syracuse	8-5
Temple	Bucknell	6-5
Army	Michigan	13-5
Columbia	Yale	7-5
Cornell	Princeton	2-1
Navy	Penn State	3-1
Penn	No. Carolina	2-1
Pitt	Mich. State	8-5
Alabama	So. Carolina	2-1
Florida	Vanderbilt	9-5
Georgia	Kentucky	8-5
La. State	Tex A-M	Even
Indiana	Nebraska	4-1
Notre Dame	Dartmouth	13-5
Ohio State	Wisconsin	2-1
Texas	Okla.	2-1
Rice	Tulane	9-5
Oregon	Ore. State	8-5
Washington	Wash. St.	2-1
Holy Cross	Villanova	2-1
Pro		
Bears	Cards	4-1
Boston	Giants	6-5
Phila.	Detroit	2-1
Green Bay	Cleve.	2-1
Washington	Pitt	4-1

Mrs. Brandt Heads Revamped Eastern Metro Story Dept.

Metro's eastern story dept., in process of shakeup for some weeks, has now been reorganized by Mrs. Carol Brandt, head of the dept. Howard Hoyt steps up as play dept. head, with Julie Herne, formerly in charge, remaining as special advisor and consultant.

Mrs. Brandt heads the scenario dept. and Olin Clark continues as story ed. Allen Marple, who joined Metro a week ago (as revealed exclusively in "Variety" Sept. 26), will be personal asst. to Mrs. Brandt.

RADIO'S ALAN YOUNG SET FOR 2 PIX AT 20TH

Alan Young, the Canadian comedian who has clicked on U. S. commercial radio, is set for at least two pictures in '46 with 20th-Fox Film on an option term contract. First must be made in February and the second by September, 1946. His first will be with Jeanne Crain in a script by Ruth McKinney, who authored "Junior Miss".

The film company also has agreed with manager Frank Cooper, who first discovered Young on the CBC networks, that whenever the comedian's show originates from the Coast the studio pays the transportation costs of the entire radio unit from and back to N. Y.

Young will not do his radio specialty but a straight juvenile role. He has approval of story material under the deal which Cooper and Joe Moskowitz, 20th-Fox veepee, set up. First film calls for a 6-10 week commitment.

Young's Hollywood pact is unusual in that he went direct from radio to pix without any stage or nitery interludes.

3 Grandstand Seats At Chi Series Get $100

Chicago, Oct. 9.

A set of three grandstand tickets for the World Series got $100 last week—$81.65 more than they cost at the b.o. That's almost 1,000% higher than speculators here have ever gotten for Series pasteboards in the past. They also got anywhere from $125 to $150 for box seats, depending on location. Official take for latter is $21.95 a set for all boxes, regardless of location

Brokers are within the law, of course, since there's no law against it. All they have to do is stamp the price they get on the back of the ticket and pay Federal tax on that price. What makes the whole thing funny, however, is the fact that the Cubs have stamped on the backs of tickets a warning against selling over the marked price.

172nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1945"
El Capitan Theatre, Hollywood, Cal.
"Stage entertainment at its best. 'Blackouts' has everything a good musical should have."
EDGAR BERGEN.

Keenan Wynn-Ball Radio Idea Gets Nix From Metro's Mayer

Hollywood, Oct. 9.

That Keenan Wynn-Lucille Ball radio package that A. & S. Lyons had all wrapped up for potential sponsorship is all off. Louis B. Mayer, who has the two pic stars under wraps for Metro, says no dice. Similar Mayer edict, it's recalled, also snafued the Judy Garland air show which, despite its high cost, aroused considerable interest among bankrollers. [Since then Miss Ball has gone off the M-G contract list, but Wynn is still tied.]

It appears that when news of the Wynn-Ball package deal got around, other Metroites who were being romanced for radio said "how come?" in pointing to Mayer's nix on their own shows, with the resultant Mayer-to-Lyons communique to call the whole thing off.

CURTIS MITCHELL'S 1ST PLAY ON B'WAY

Washington, Oct. 9.

Col. Curtis Mitchell, head of the Pictorial Division of Army Public Relations, is out of the Army. Mitchell, who came from Triangle Publications, is now readying a play on servicemen abroad, for Broadway production. Mitchell owns a quarter interest in the show which he has written. Before the war he doctored several plays, but this is the first he has done in entirety.

Mitchell was succeeded in the War Dept. spot by Lt. Col. Gordon Swarthout, also a former Triangle man.

Crosby's Anti-Atomic Bomb Defense Doubted

Chicago, Oct. 9.

Eight of the scientists who worked on the atom bomb are trying to scuttle the claim made by the Crosby Foundation that the latter has a defense against the atomic bomb. Larry Crosby, prez of the Foundation, and brother of Bing Crosby, announced this week that the defense apparatus was so easy, atomic bombs can be detonated even though one didn't know their whereabouts.

Larry Crosby took exception to the Chicago scientists' remarks. "How can they say our defense won't work if they don't know what it is?" he asserted.

Pemberton Wants Haley As No. 2 'Harvey' Lead

Brock Pemberton has designs on Jack Haley for the No. 2 company of "Harvey," to re-create the Frank Fay original.

Haley is too tied up in radio and pix and seemingly disinterested but the producer will discuss it with him—and others—on his this week's Coast trip.

KANIN POLISHING PLAY

Washington, Oct. 9.

Capt. Garson Kanin went on terminal leave last week, which means he is out of the Army. He is now here working with Robert E. Sherwood polishing the latter's new play, "The Rugged Path," prior to its Broadway engagement. Kanin has staged the production.

Two scenes have already been lifted and two others substituted.

SCULLY'S SCRAPBOOK

By Frank Scully

Trottermundo, Oct. 7.

On our hill above Hollywood is the first swimming pool ever built in a town which now has more pools and fewer swimming days than any place on earth. Years ago it belonged to Francis X. Bushman. In time it stumbled, fumbled, and dried. Then a Trottermundo, a globetrotter named Elias Burton Holmes, came upon it. He rehabilitated it, changed the name of the estate to "Topside," and filled the pool anew. A charming neighbor, he invites the kids around for a daily dip and thanks the parents for letting them come.

When vandyked showmen take to Hollywood swimming pools at 75 before taking to the road on their "52nd Big Year" I want to know how they've managed it. At Columbia (the college, not the wheel) they used to give a course which showed how some people survived change, while others went under because they were not adaptable to change. I doubt if Burton Holmes ever took the course, but after watching him perform through the years I believe he could have taught it.

Catching him the other evening at a class joint called the Wilshire-Ebell, I could see that his act had changed considerably with the years. The beautifully hand-colored lantern slides were no longer sandwiched between black and white reels. The whole job now was 16mm. and color, flawlessly shot, cut and projected. A two-hour show, it had an intermission after which the lecturer, with his white tie and tails and beautifully trimmed white goatee, went on to a fast finish.

Million-Dollar Mileage

The only thing that hasn't changed is his capacity to fill those long rows of seats. The place was SRO. I counted the house. At $1.80 top, I gave him $100,000 on 150 lectures for the season. In 50 years that looks like $5,000,000, and all because he liked to go places and see things.

His education wasn't even academic, though at six he ran away from home and was found in a school. By the time he was 16 he had said goodbye to all that for his grandmother had taken him on his first tour of Europe. Why he always saw the rosy side of things I never knew until recently. It seems that the first place he ever put his foot on foreign soil was Ireland. That transformed him into an incurable romantic.

Millions of service men and women are coming home fed up with many of those romantic places. One marine, viewing the Statue of Liberty's face said, "From now on I only want to look at her from behind." But in a year or two they will begin to yearn for one more peek at the outside world, and that's where Trottermundo Holmes will come in again. Meanwhile the old guard will keep his pool in chlorinated water—provided he stays away from Toledo, Cleveland, Indianapolis, Cincinnati and, above all, Pomona.

Oh, Pomona!

Chicago, New York, Philadelphia, Boston and Los Angeles are big league and Holmes has always found them so. In fact his top gross through the years was $2,500 for one Saturday matinee in Boston, and his worst pancake was another Saturday mat in Pomona, which yielded exactly nothing. The manager explained the zero as if for all the world he'd been a college tackle. "The gross is so low," he said, "because nobody ain't came."

San Francisco, too, still is cold to the Holmes far-flung culture. He never tried to crack it until recent years and then had the misfortune to run into the San Francisco opera season as opposition. So this year he decided to go in ahead of the songbirds. He talked Henry Curran into giving him the house on a rental-plus-percentage basis for a week and booked six night shows and two matinees into the legit house. Nobody before ever dared book a travelog like a road company, but that's what I'm trying to tell you about this pace-setter. There's no pace like Holmes'. His week at the Curran included the lifting of gas rationing, V-J Day and Labor Day. "I don't know how Curran will judge the figures," he said, "but I came out all right. At least it was better for me than battling the opera season."

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The Berle-ing Point

By Milton Berle

Boston, Oct. 9.

"Spring in Brazil" opened in Boston last Monday night. On Tuesday morning I jumped out of bed...read the reviews...jumped right back into bed...Only one critic really liked the show...he didn't come...Elliot Norton said, "In this show, two girls want Berle. They can have him"... that's a swell way to say I'm a ladies' man...Of course, the thing that really disturbed me was the review in "Variety"...If that's how "Variety" treats its staff members—I'm glad I'm not writing for Billboard...But seriously, "Spring in Brazil" is a swell show with a load of swell people. It's being completely restaged, and when it gets to New York the reviews will be much different...Lee Shubert hasn't said anything...Oh, well, options speak louder than words!

CREAM OF WIT:

Grayson Publishers arranged with a department store up here to have me autograph copies of my book, "Out of My Trunk"...I didn't do so well with the book—but I sold 1,400 fountain pens...Boston schools have become more progressive. If you take Latin, they throw in six samba lessons...Jack Benny knows a Hollywood actress who has become so exclusive she's hired a naturalist who does nothing but keep her family tree in good condition.

MAIN STEM MURMURINGS:

(Two Songwriters Outside the Brill Building, N. Y.)

FIRST SONGWRITER: O.K. so you got your first royalty check—what are you complaining about?

SECOND SONGWRITER: Plenty! They're making me take it in copies of my song...

OLD JOKES AT HOME:

I don't know if the Shubert theatre up here is old but Paul Revere is working the lights...The moths in Adolphe Menjou's closets are so fussy—they insist upon finger-bowls when they're through...Twentieth Century-Fox informs me that they are going to name new actors after Reuben's sandwiches...Saw a picture here the other night that is so bad they're sending the leading man around with it. He stands in the lobby after the picture and apologizes...I'm very disappointed in Hammerstein and Rodgers. Here it is Oct. 9 and they haven't turned out a musical all month.

PO 'AHEM

A guy who'll always rate my hisses,
Is he who tells but never kisses!

THERE'S NO TRUTH TO THE RUMOR:

That Nelson Eddy's doctor put him on a diet...He can sing only one chorus of "Shortnin' Bread"—the rest has to be in Ry-Krisp...That Roy Rogers' pajamas have built-in spurs...That Gene Kelly is taking dancing lessons from Arthur Murray...That the Theatrical Pharmacy is so crowded these days that you've got to have an agent to get a malted. (For a chocolate float, you have to be exclusively MCA)...That Cholly Knickerbocker depends on Jackie Miles for his scoops...That you can get a complete dinner at 21 for $21...That Jay C. Flippen has his hair insured against forest fires...

HEAVY VIOLENCE MARKS STRIKE

Foreign Protection to U.S. B.O.

If, as and when the French and other foreign film situation rights itself, American producers see it as a state offense in those countries to give false returns on admissions.

Under the French system, the control of tickets, with a record of how many printed, sold, etc., is in official hands, and thus a film distributor has an almost infalliole check on the number of admissions whenever playing on percentage. Any monkeying with theatre-stubs, etc., is tantamount to counterfeiting the national currency, since the government has a stake via the tax precentages, and thus the gyp is kayoed.

Film Tax Probe Stepped Up by Arrival Big-Wigs; 110 Suits for $30,000,000 Seen

Hollywood, Oct. 9.

Arrival yesterday (8) of Joseph D. Nunan, Jr., U. S. Commissioner of Internal Revenue, brought more pressure to the bureau's probe of income tax returns made by Hollywood film names and independent film producers.

Nunan was accompanied to the Coast by Norman D. Cann, deputy commissioner in charge of the income tax unit; J. P. Wenchel, chief counsel of the bureau for this area; and George Martin, head of the department's intelligence division on the probe's progress here.

As previously reported, the Government has been investigating film tax returns with regard to individuals' statements on their corporate earnings, and the outcome is expected to be the filing of more than 110 suits to recover more than $30,000,000 in back taxes. Taxes would be due under personal holding company regulations, which do not permit individuals to make tax returns on capital gains if a corporation has less than six bonafide stockholders.

Check into Hollywood tax returns is part of the most far-reaching investigation ever staged by the Bureau of Internal Revenue. Probe not only covers film names but, in another phase, is delving into black market operations and tax evasions that resulted. Nunan declared that criminal prosecutions, as well as suits for millions of dollars in taxes and penalties, may develop.

Some of the particular targets of the investigation are producing units formed to make a single picture, in which stars and others were "sold" stock that was later "bought back" at high prices, with the increase listed as capital gains on income returns. If the bureau clamps down on this "subterfuge," taxes would jump from 25% to 85%, and leave many producers, stars, directors and others open to tax suits running into millions.

Nunan and his aides leave today (9) for San Francisco, and from there proceed to Reno to continue perfecting machinery to investigate profits in the black market and speed the settlement of the liabilities incurred by business organizations during wartime.

BALABAN, WEST, REAGAN TO FOLLOW NEXT MONTH

Barney Balaban, president of Paramount, is scheduled to leave for the Coast today (Wednesday) to view new product and hold general studio huddles. He usually goes out about this time of the year.

Later on, probably late next month, Charles M. Reagan, v. p. over sales who, meantime, is busy on the Victory Loan Drive, will visit the Coast Par studio and also probably make various exchange stops.

De Cicco With Mike Todd?

Hollywood, Oct. 9.

Pat De Cicco, Hollywood agent prior to entering the service and former husband of Gloria Vanderbilt Stokowski, may be aligned with Mike Todd when latter starts film production chores at Universal. De Cicco was recently discharged from the Army.

Todd recently concluded a four-year deal with film firm and will bow with Edna Ferber's "Great Son" in Technicolor.

Schines' Hotels

Because of the pressure put on their circuit by the Government anti-trust suit filed several years ago, and reportedly anticipating the worst, the Schine Bros., J. Myer and Louis W., decided to dip deeply into the hotel business.

They have invested heavily in various large hostelries, including the Roney-Plaza, Miami Beach; Bocan Raton at Boca Raton, Fla.; Ten Eyck, Albany, etc.

Circuit, one of the largest among indie, operates in N. Y. state, Ohio, Kentucky, Delaware and Maryland.

Plane Factory As Hughes' Pic Studio

Howard Hughes, who has been working with the U. S. Government on a cargo plane which measures three city blocks long and costs around $14,000,000 to build, will eventually turn the plane factory into a Hollywood film studio. He is anxious to return to picture production.

The planes would be turned out elsewhere and, incidentally, it's designed to fly an average boatload of freight to Europe, getting there in a day instead of a week.

COLUMBIA MULLS BUY OF LARGER STUDIO SITE

Hollywood, Oct. 9.

Purchase of a new studio site and establishment of a foreign distribution setup were the chief subjects under discussion at Columbia Pictures board of directors' annual meeting, held here instead of New York this year because of Harry Cohn's inability to go east at this time.

Columbia lot on Gower street is inadequate for the company's filming program, even with the rental of added space for overflow production on other lots. Cohn's proposal is to buy a site in the Hollywood zone large enough for about 24 sound stages, at a total cost of about $10,000,000 for ground, buildings and equipment.

New studio project is being submitted to a seven-man committee composed of Harry Cohn, Jack Cohn, Abe Montague, Nate Spingold, Abe Schneider, Donald Stralem and Ted Blancke, with Charles Schwartz, company attorney, handling the legal problems.

Directors also held long discussions on postwar expansion in foreign fields which will necessitate Columbia distribution offices in various parts of the world.

Shirley Temple's 'Spring'

Hollywood, Oct. 9.

Shirley Temple's first starring chore since she became a matron will be "Suddenly It's Spring," with Joseph Cotten as the male star.

Sidney Sheldon is doing the screenplay to be produced by Dore Schary under the David O. Selznick banner, starting in November.

WB PRODUCTION SHUT FOURTH DAY

Hollywood, Oct. 9.

Production at Warner Bros. shut down completely as the fourth day of mass picketing opened with individuals attempting to pass lines but with no mob violence. Although studio hauled in grips, electricians and laborers all night long, while lines were non-existent, and also those who got in yesterday Monday stayed overnight at the studio, nevertheless production is stalled because four top IATSE groups (cameramen, soundmen, laboratory technicians and costumers) refused to pass lines and enter studio.

Some 300 massed pickets are holding forth at the main gate and several roving squads of huskier pickets, ranging away for several blocks, are stopping cars and preventing any from getting near the studio. Squads also spotted 15 or 20 non-strikers who were seen inside the studio yesterday (Mon.) standing among onlookers and gave them a heavy battering. Herbert Green, an assistant director, who, strikers claimed, was up on the roof of the studio Monday (8), throwing things at pickets, was found and given a severe beating. He had to be sent to the hospital. In many cases members of the squads gave the roughing treatment and either let non-strikers go or else turned them over to the Burbank police charging them with breaking peace.

Burbank police are the only ones present today on the outside, L. A. police and sheriffs being absent. Plenty of observers present are watching with representatives of Screen Writers Guild and Citizens Committees of Doctors, Lawyers, etc., on hand after serving notice they would be present to see just what went on. Although pickets have been out since 5 a.m. There has been no mass attempt to cross the line by non-striking groups and no sorties

(Continued on page 18)

Sweeping Buff Decision Rules Schine Monopoly

Buffalo, Oct. 9.

In a sweeping 50-page decision handed down here Monday (8), coincident with the opening in New York City of the Government's case against five major distributors, Judge John Knight of Federal district court held the Schine Theatre companies an unlawful combination, guilty of conspiracy, monopoly and restraint of trade.

By the terms of the court's decision the Schine interests are enjoined (1) from monopolizing the supply of national first-run films in any situation where there is competing theatre suitable for first run exhibition thereof, and from monopolizing the supply of second-run films in any situation where there is a suitable theatre for second run exhibtions thereof.

(2) From demanding or receiving clearance over theatres operated by other persons which clearance unreasonably restricts the ability of those persons to compete with the theatres operated or controlled by the Schine interests.

(3) From conditioning the licensing of the films in any competitive situation (outside of Buffalo, N. Y.)

(Continued on page 8)

Nick Schenck on Metro Lot for Product Meets

Hollywood, Oct. 9.

Nicholas M. Schenck has arrived from the east and went into huddles with Louis B. Mayer, William F. Rogers and Howard Dietz yesterday (8).

Huddles concern sales and promotion of eight of Metro's films due for early release.

'Unfavorable Anti-Trust Decision Would Doom Film Biz'—Proskauer

By LYLE STUART

The anti-trust suit against the picture industry went into its third day today (Wed.) with Assistant Attorney General Robert L. Wright further to u[illegible] the Government's case in N. Y. federal district court, in which the U. S. charges Paramount, Loew's, RKO, Warners, 20th-Fox, Columbia, Universal and United Artists with monopoly and a conspiracy to violate the Sherman act.

Wright, pressing for absolute divorcement by the "Big Five" or major pix companies from their $63,000,000 theatre holdings, told "Variety" that his presentation would be completed in the early part of next week. Wright stated that he will be satisfied with nothing but complete separation of the companies from their theatre holdings; will agree to no compromise. Col., UA and U, of course, own no theatres.

The judges have taken under advisement a motion to recess for three weeks following completion of the Government's case, and are expected to pass on the motion today (Wed.). Their attitude is characterized by Judge Hand, who said to the collected defendants' legal staffs: "You are

(Continued on page 20)

A Trailer?

Minneapolis, Oct. 9.

The Gopher, Minnesota Amus. Co.'s loop first-run house, will celebrate an anniversary week Oct. 25. For its attraction it has chosen the Monogram picture, "Divorce."

All of which is giving rise to many quips in local show circles.

See Warners Back In MPPDA Fold

Hollywood, Oct. 9.

The Producers Association held a meeting yesterday to discuss the strike situation and declared, "despite the lawlessness, production will continue at full capacity. Our long-range policy has been determined after careful consideration. We expect to have an important statement tomorrow."

Jack Warner and Carroll Sax, Warners' studio manager, attended the meeting and gave a detailed report of the Monday morning clashes. Producers declined to issue information on what "important statement" might be made but sources indicate it might include announcement that Warners was returning to membership in the Association and MPPDA.

Jack Warner and Carrol Sax, Warner Bros. studio manager, attended a special meeting of the Association of Motion Picture Producers and the Motion Picture Producers & Distributors of America over the weekend, indicating an early return of Warners to membership in both organizations.

Main purpose of the meet was to discuss plant protection and interchange of studio police during the current strike flareup. Understood the heads of the other lots offered cooperation if mass picketing continued. Session confined to lawyers and execs with producer-labor relations heads not invited to attend.

It was the first time Warners' reps participated in an Association meeting [illegible] notice of withdrawal was given over six months ago. Generally believed Warners will make formal reentry into Association and MPPDA after Eric Johnston, new MPPDA chief, comes to the Coast to establish local offices. Latter is expected here some time this, or early next week.

ERIC JOHNSTON DUE ON COAST NEXT WEEK

Eric Johnston, new head of the Motion Picture Producers & Distributors Assn., is scheduled to visit the Coast in about a week or 10 days. It will be his first visit since taking the top executive spot with the MPPDA. Need for settling the long-standing union jurisdictional fight at the studios likely will occupy his attention at first.

Johnston, who has been in Washington working on foreign and legislative matters most of the time since being named MPPDA prexy, may be in Hollywood when steps are taken to fill the Association of Motion Pictures post of vice-president, now held by Fred Beetson. Latter has been virtually inactive for the last two years because of bad health, and producers are reported as being in favor of having an active officer in this important post. Eddie Mannix is prexy.

Einfeld's Metro Dicker

Hollywood, Oct. 9.

Charlie Einfeld is negotiating with Metro for a producer post, with the deal progressing, but still in an inconclusive stage.

While conferences are going on, Einfeld is understood to have other studio offers under consideration.

PRC'S INDIE PACKAGE PRODUCTION EXPANSION

Reeves Espy, v.p. in charge of production of PRC Pictures, is en route to the Coast to seek new producers and to study independent package deals for their possibilities at the boxoffice. He'll stop off at Detroit, Chicago and possibly Kansas City on the way.

Prexy Kenneth M. Young states PRC already has completed 15 of its 46 scheduled pictures for 1945-46. Young said that PRC is entering its biggest expansion period, has plans to make it a major company.

GENE MARKEY'S TOP RATING

Washington, Oct. 9.

President Truman has nominated Capt. Gene Markey, head of the Navy Photographic Services, to be a Commodore in the Naval Reserve. It will give Markey the highest service rank achieved by any Hollywooder in uniform.

It will be, in effect, his retirement rank, since Markey will get out and back to pictures very shortly.

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DAILY VARIETY
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Reveal Detailed Plans on Films To Be Supplied Civilian Germans

Detailed plans for furnishing film entertainment to occupied Germany have just been learned, with the return to the U. S. of Davidson Taylor, former CBS broadcasts director. The program is strictly for the German civilian population, not for Allied occupation troops. It is also strictly part of a re-education program, according to Taylor. "We're not out to entertain the Germans," he said.

Taylor was chief of the Films, Theatre and Music Control Section, serving as civilian aide under Brig. Gen., Robert A. McClure, who is chief of the Information Control Division of U. S. Forces European Theatre (Gen. Eisenhower's command). As such, Taylor disclosed that there are now 444 film houses in the American zone, and in Berlin's American sector, that are in operating condition, with 54 in Berlin alone. The British have about 640 houses in their zone and Berlin sector; the French have about 350. The Russians have an estimated 600. Not all 444 U S. houses are being operated yet, print situation preventing.

The Allies are supplying features, documentaries and shorts to their respective zones. The first programs given in the U. S. zone, Taylor revealed, were strictly documentaries and newsreels. They didn't draw. The Germans claimed they had had enough of propaganda. So the U.S. forces introduced features, which not only drew Germans to the boxoffice, but in themselves have proved good propaganda.

Exhibition of features in the American zone started July 30. Only American features with German subtitles, and documentaries and newsreels with German sound-track, have been shown. The U. S. now has 26 features showing.

British and Russians

The British, who expect to have 12 features showing in their zone by the first of the year, have only one there now. They will be exhibiting German pix primarily, which were made in the Nazi period, but are now heavily censored. The French

(Continued on page 20)

Cautious Now

Personalities concerned in several proposed indie film production setups are reviving plans or vampin' until the Government rules on the capital-gains tax structure.

It's now figured that it's not worth the bother if Uncle Sam kayoes the device.

Export Ass'n, New Deal For Sherman; Discussed At 2-Day UA Board Meet

Two-day session of United Artists board of directors last Wednesday and Thursday (3-4) was occupied principally with ironing out ramifications of the Motion Picture Export Assn. setup. Expected topics seemingly did not come in for any considerable discussion, and no announcement was made as to any change in Carl Leserman's status. Leserman left for the Coast Friday (5) still as general sales manager of the company. However, he's expected to set a new deal while out there.

Attention given to the Export Assn. setup was because each individual producer releasing through UA is anxious to obtain his full proportionate share of revenue from any country where the Export Assn. operates. The association represents all company members, with revenue obtained split according to earnings scale of each corporation in the association.

Understood that a new deal with Harry Sherman, whereby the western producer would not make strictly outdoor pictures, has not yet been finalized.

Possibility of David O. Selznick leaving the company also never reached the threatening stage. There appeared to be some doubt if Selznick would deliver "Duel in the Sun," according to inside report, but he still is committed to turn this costly production over to UA for distribution.

Mary Pickford and George Bagnall, Selznick's rep, both are in N. Y. for the sessions.

Mary Brian-Chas. Ruggles USO'd for Freed U.S. PW

Hollywood, Oct. 9.

Mary Brian and Charles Ruggles, back from South Pacific USO tour, states the best audiences were the freed prisoners who "wouldn't let us off the stage." Pair agreed playing for liberees was more than worth the disadvantages of trip. Both stated rainy season coming on, with downfall at least once daily during the show, although the rain is [illegible]

In trip which covered Iwo Jima, Saipan, Tinian, Guam, Ulithis, Peleliu and Okinawa, troupe consisted of two stars and Del Chain, Virginia Carroll, Amy Lou Welch, Lillia Gilbert and Arthur Zepp. It was Miss Brian's third overseas hop and group was flown straight home from Okinawa.

L. A. to N. Y.

Harry Ackerman.
Mary Adams.
Brian Aherne.
Ethel Barrymore.
Wendell Corey.
Fred de Cordova.
Philip Dunne.
John Fulton.
Ted Gamble.
Pat Geracci.
Bob Gillham.
John Griffith.
Mark Hellinger.
Mann Holiner.
William Kozlenko.
Claire Leonard.
Bill Lyon.
Jack Moss.
Seymour Nebenzahl.
Sid Rogell.
Frank Sinatra.
Florence Strauss.
Charles Thall.
Russell Wade.
Pere Westmore.

N. Y. to L. A.

Mr. and Mrs. Jules Alberti.
Edward Albertson.
Capt. Harold Melnicker.
Irving Rapper.

SAILINGS

Oct. 10 (N. Y. to London) Robert Schless (Mariposa).

Police Disperse Kids Objecting to Prices

Stevens Points, Wis., Oct. 9.

Police had to disperse a gang of several hundred schoolkids in Stevens Point, Wis., last week because of the moppets' threat to throw picket lines around boxoffices of the town's two pic house unless admish prices were lowered. Students of grade and high school age crowded around the theatres, preventing prospective payees from entering, and police had to be called to break it up and unsnarl traffic in front of the buildings.

Admishes the kids were objecting to are 60c. at one house and a few cents less at the other.

Canada's Tint Documentary

Ottawa, Oct. 9.

The war's end cued production of Canadian government documentary films in color. Mulled for some months, actual color production got under way in National Film Board this fall with the initial release, just completed, being "Salmon Cycle," a one-reeler on British Columbia salmon. NFB is using Cinecolor blow-ups from 16 millimeter originals only in its "Canada Carries On" series. It's distributed in Canada by Columbia Pictures. World In Action (United Artists) list stays black-and-white.

"Cycle" is set for theatrical release soon in 35 mm., with color production getting under way on two more, "Arctic Summer" on Canada's Eskimos, and "Canadian Landscape," artists and painting.

Goldwyn Revamps Studio

Hollywood, Oct. 9.

With three productions, "Glory for Me," "Earth and High Heaven" and "The Bishop's Wife" in preparation for his 1945-46 program, Samuel Goldwyn has started extensive alterations on his studio.

Rebuilding includes a new layout of offices for Goldwyn's production cabinet, Leon Fromkess, Marvin Ezzell and Pat Duggan.

AMPA VICE MPPDA

Eric Johnston Organization to Vote On New Tag in Nov.

While the Motion Picture Producers & Distributors of America, Inc., has asked the Secretary of State at Albany, N. Y., to reserve the name, American Motion Picture Association, Inc., for subsequent charter as a membership corporation, no action can be taken on changing the name until MPPDA directors meeting next November.

There has been some talk of obtaining a shorter title to cover the MPPDA, since the tag "Hays Office" no longer is applicable with Eric Johnston at the helm. As a consequence, this means of protecting a potential title was taken. Not known whether the association directors would consider the new name in conflict with the Association of Motion Picture Advertisers, which would have the same AMPA tag when abbreviated.

Ben Bogeaus To Extend His Prod.

Hollywood, Oct. 9.

Benedict Bogeaus, indie producer, is lining up his own roster of stock players, with his executive aide, Arthur Landau, interviewing young thesps for future Bogeaus pictures and for loanouts. Producer shoves off for New York next week to inspect the eastern field for potential film talent.

He's set to expand his activities and an important announcement is soon due.

PAR, NOW HIGHEST PIC STOCK, MAY PAY EXTRA

Talk of an extra dividend for Paramount common stock, prevalent in Wall Street in the last few weeks, points up the fact that Par now is the highest-priced film company stock on the Big Board. It has supplanted Loew's common as the most expensive shares on the N. Y. Stock Exchange, being priced at near $39 per share while Loew's recently has been around $28. Basic reason for this quotation on Loew's, of course, is that it declined to around this figure when the shares were split up about a year ago.

Par has been slashing its debt and building up large cash reserves in improving its financial position in recent years. Now figured that earnings would permit an increase in the common dividend rate of $2 per year or payment of an extra. However, recently the company has been conservative in upping payments, preferring to use the money to further heighten its financial position.

Kibbee Buzzes Col. Winn As Ky. Derby Pic Idea

Louisville, Oct. 9.

During his engagement at the National, Guy Kibbee, rotund character man, made a social call on Col. Matt J. Winn at Churchill Downs Saturday (6). Snared a nice chunk of publicity and art, by his resemblance to the Colonel. Aside from quite a difference in age, Col. Winn is 84, both men are practically the same size and weight, and in many ways it was remarked that Kibbee would be perfect casting for the part of Col. Winn, should a film be made on the life of the racetrack tycoon and the Kentucky Derby.

Winn has seen all of the Derbies since 1875, but lukewarm to Kibbee's suggestion that such a pic be made. He did, however, offer Kibbee slight encouragement, when he told him to come back in a few years, maybe in 1949, the year of the running of the 75th or diamond jubilee Kentucky Derby, and perhaps he would have a different answer. Kibbee promised he would be at Churchill Downs.

REP PLUGS RIVAL STATE

Hollywood, Oct. 9.

California gets the brushoff from Republic in its forthcoming Technicolor musical, "Florida," to be produced under supervision of Allen Wilson, studio veepee.

Unlimited-budget picture will be filmed almost entirely in the Alligator State, starting next spring.

'Don't Pull Out of Germany Too Soon'

The German will to make war hasn't been changed under Allied occupation yet, said Davidson Taylor, former CBS director, who just returned from Germany. "The U. S. now enjoys a monopoly in the media of communications," he declared. "If we use it right, if we also try education, utilizing both for a long enough time, there's a good chance of making the Germans like peace instead of war.

"If we pull out of Germany too soon and leave the country to itself," Taylor continues, "it will want to fight again. And we will have lost the war of ideas. We ought to stay in Germany a generation or more."

RKO Considers Refunding Subsid Debt Plus Redemption of Pfd. Stock

Statement by Floyd B. Odlum, chairman of RKO's board of directors, this week that officers and directors of the corporation have been considering a plan for refunding the underlying debt of subsidiary companies and redemption of the outstanding preferred was taken as an explanation for recent sharp advances of both shares on the Big Board. Odlum stated that the plan, which contemplates both a refunding operation for subsids and redemption of RKO preferred, had been under consideration for some time. How much of the plan would be adopted or exactly when it would be placed in effect was not definitely stated excepting that it would be before the end of the present year or soon after.

The common of RKO has been selling lately around $13 while the preferred last week went to $110, both reflecting belief that some redemption program was nearing consummation. RKO has some 16,000 preferred shares now outstanding, which are convertible into common on the basis of eight for one share of preferred. Preferred is callable at $105. Hence, when the common goes above $13.12½ per share, the conversion looks a profitable transaction.

It's believed in the industry that RKO might follow some such plan as used by Paramount on its last redeemed preferred, thereby eliminating a big outlay of cash for redemption of all outstanding preference shares. By fixing a final date when the preferred is convertible into common, it has been possible to call in bulk of outstanding preferred and supplant with common. Thus, RKO might conceivably wind up by having to redeem only a few thousand shares with remainder converted into common.

Many corporations have set their financial households in order by this method since it relieves them of the burden of annual payments on the preferred while leaving the common stock in line to benefit more quickly from profits shown by the company.

RKO's big subsidiary (mostly theatre setups) structure always has been a financial headache, with executives reputedly having felt for years that the entire structure should be simplified. Such simplification is understood to be contemplated in the plans now being worked out.

In financial circles, it was pointed out that it's significant that Atlas Corp., headed by Odlum, now holds only common stock and option warrants in RKO. Recent figures of company reveal that Atlas held about 1,325,000 shares of RKO common or around 46% plus about 327,000 option warrants.

Goodman Made Export Ass'n V.-P. Prior To Making Munich His HQ

Morris Goodman, formerly foreign manager for Republic, has been named a v.p. of the Motion Picture Export Assn., and leaves shortly for Germany where he will handle American product there for the Army. He has been loaned to the Information Control Division of the Office of Military Government in Germany.

Also revealed that the Control Division has selected 48 features to be shown in Germany, with the eight major companies now making prints of such pictures available. Goodman now is preparing to shove off for Germany.

The Information Control Division has been reviewing American product over the last several months, and requested these 48 for its purpose in the occupied territory. In anticipation of the assignment Goodman has attended numerous meetings in Washington with representatives of the War and State departments to acquaint himself with phases and problems pertaining to use of the U. S. film in the occupied territories.

It was at the request of Brigadier-General Robert A. McClure, chief of the Control Division, that the Export Assn. agreed to loan Goodman. He will be associated with Fred J. Schwartz in supervising the distribution of U. S. pictures in the American zone, making Munich his official residence. That's where the old Bavarian Film Studios are in good shape for servicing print orders, etc.

Canadian M.P. Would Penalize Pix Divorces

Ottawa, Oct. 9.

A progressive ban on film employing divorced persons was suggested in the Canadian House of Commons by R. W. Gladstone, of Ontario. He said Canadians should feel alarmed at the increasing number of divorces, and the great offenders, so far as example is concerned, are moving picture actors and actresses.

If they have a second divorce, he said, their films should be barred for one year. For two divorces, there should be a two-year ban placed on importation of their pictures through the Canadian customs, he said.

Though Gladstone is a member of the Liberal party that is in power, his suggestion isn't getting support from the government. They say there are so many divorced persons in the movie industry that if the ban were imposed, it is doubtful if more than a handful of pictures a year could get through it.

Advanced Opens Office

Hollywood, Oct. 9.

Advanced Pictures Corp., headed by Harold L. Baker, established offices in the California studios to make its first picture, "Heaven Only Knows."

David Fleischer and Peter Tinturin will function as co-producers and William Stephens as general manager. Nathan Welling has been appointed to represent the company in New York.

Eleanor Parker in 'Never'

Hollywood, Oct. 9.

Eleanor Parker joined Errol Flynn and Ida Lupino as a co-star in the Warner picture, "Escape Me Never."

Peter Godfrey directs and Henry Blanke produces.

Many a Slip Between Chi Censors and the Screen

Chicago, Oct. 9.

Lobby display photos of Columbia's "1,001 Nights" at Balaban & Katz's Apollo show the Giant (Rex Ingram) picking up Aladdin (Cornel Wilde) and Abdullah (Phil Silvers) with his thumb and index finger. On the screen, however, he never catches up with them, merely chasing them as they run for the entrance to the cave.

Reason: Chi's police motion picture censor board, which decided it was too scary for moppets.

Bergen Goes to Disney

Hollywood, Oct. 9.

Walt Disney inked Edgar Bergen to star in "Jack and the Beanstalk," a combined live action and cartoon feature to be produced early next year.

Deal calls for character roles by Charlie McCarthy and Mortimer Snerd, who will team up with a live moppet, Luana Patten.

BIZ'S PROPAGANDA PIX PITCH

Armed Forces' Training Films Cue Greater Use of Pix in Schoolrooms

By MIKE CONNOLLY

Chicago, Oct. 9.

Educational films—the cut-and-dried 16mm. schoolroom type, as opposed to FitzPatrick's romanticized travelogs, Hammond's old "Spice of the Program" shorts, etc. —are increasingly coming into their own.

Reason, of course, is plain: Armed Forces' use of training films during World War II speeded up the acceptance of this "new teaching tool" by anywhere from 10 to 20 years. Conservatives in the trade here say 10; more enthusiastic graybeards say 20. Not that it makes much difference, because all a lot of the more liberal educators know is that their moppets of a few years ago have turned into teen-agers who think of Alexander Graham Bell as Don Ameche and of Thomas A. Edison as Mickey Rooney—which is enough proof for them that 20th Century-Fox and Metro have called the turn on Houghton Mifflin, Macmillan, G. P. Putnam and the other textbook publishers.

Biggest of the educational filmmakers at present is Encyclopedia Britannica Films, Inc., which has a library of 250 sound and 240 silent, each averaging about 10 minutes' running time. Long established and well known in the school field, the sound films were taken over by EBFI from A.T.&T. (Western Electric), and are known as the Erpi (Electrical Research Products, Inc.) library. Silents are the former Eastman Classroom Films.

Strictly Academic

Films are strictly academic, with no advertising or promotion angles, because that's the way teachers want them. Latter group are, on the whole, suspicious of ventures into the field by Warners, Metro, etc., because they fear the entertainment guys have "an axe to grind." To give an idea, if a reel is about thermodynamics, title of the film is "Thermodynamics"—no more, no less. That's the way teachers like it.

Films are accompanied by study guides—booklets that kids from kindergarten through college can mull over in advance so they'll get an idea of what's coming up. Trailers, in other words. Publishers, be-

(Continued on page 27)

JOHNSTON FAVORS FULL CENSUS OF FILM BIZ

Idea of a sweeping industry survey, which was by-passed by the Motion Picture Producers & Distributors Assn. nearly two years ago, has been resurrected by Eric Johnston, MPPDA prexy. He has expressed himself as being in favor of a film business census or complete research study so that those in the industry may have accurate data available at all times.

It now looks as though Johnston would favor developing the census within the so-called Motion Picture Institute, which he favors as one of his constructive plans.

Under the MPPDA public relations alignment, some census of the picture business was proposed about two years ago. It was discarded almost as quickly as first brought up. Arthur DeBra, who is MPPDA director of research, probably would head up the industry survey. Usual opposition from many independent exhibitors would not be encountered since bulk of info would be strictly for intra-industry consumption.

Charlie McDonald Gets Boy Back, Also Grandson

Sgt. Harry McDonald, son of Charles B. McDonald, N. Y., division theatre manager for RKO, returned last week for mustering out after seeing three-and-a-half years of service overseas with the air corps. He was with the American Airlines prior to the war.

Charlie McDonald, incidentally, became a grandfather Sept. 29 when his daughter, Edna May, wife of Lt. Robert J. Hodgson, Jr., gave birth to a son at Glen Cove, L. I. Lt. Hodgson is stationed in Panama.

Small-Sears Huddle

Edward Small, independent producer, who has been releasing his pictures through United Artists since 1938, is currently in N. Y. for three weeks, during which it is expected he will iron out distrib problems with Grad Sears, UA sales v.p. Small's pact with UA expires in February.

Small for the past couple of years has been producing medium budgeted pictures.

Amusement, Cafe Taxes' Big Slash

Washington, Oct. 9.

Wartime excises will go out the window effective July 1, 1946, under the new tax reduction bill which the House is expected to approve Thursday (11) or Friday. The six-point tax reduction bill was shaped up last Thursday by the Ways and Means Committee to bring about an estimated $5,319,000,000 tax reduction on 1946 business and personal incomes.

This is what will happen to some of the excises:

Admissions: down from 20% to 10%.

Nitery check bite: down from 20% to 5%.

Leases on boxes and seats: down from 20% to 11%.

Bowling alleys and billiard parlors: from $20 per alley or table per year to $10.

Taxes also fall on liquor, furs, jewelry, etc.

Other highlights of the bill:

1. Personal income taxes will be reduced $2,600,000,000 for the year beginning Jan. 1. Upper bracker tax payers will receive a cut of at least 10% and it will be greater for those whose net incomes are less than $21,000. About 12,000,000 tax payers will go off the rolls completely.

2. The excess profits tax will be cut 60%, with the corporate tax rate reduced 4% in the various brackets. This will give 250,000 corporations [illegible] of $1,474,000,000 on their 1945 tax bills. Efforts were made to abolish the excess profits tax completely, but the Ways & Means Committee voted not to repeal it in full until after Dec. 31, 1946.

3. The capital stock tax, in effect since 1936, will be repealed July 1, 1946, giving corporations a $200,000,000 windfall.

4. The auto use stamp tax will be repealed effective July 1, 1946.

5. Social security taxes will remain frozen at the present 1% level. They were scheduled to jump to 2½% on Jan. 1.

WB Mulls Entry Into 16 mm. Commercial Pix

Hollywood, Oct. 9.

Entry of Warners into the 16mm. industrial field, recently proposed by Norman Moray, chief of the company's short sales, is still under consideration, with the final decision to be made later in the year, according to Harry M. Warner, company prexy. Warner said:

"We are working on it, but are not close enough to any decision to tell what we will do. I expect to be in New York during November and December, at which time the matter may be decided. The whole thing depends on conditions."

'ADULTS ONLY' PIC IN SEPT.

Chicago, Oct. 9.

"Adults Only" tag was hung on only one of the 92 pix reviewed by Chi's police motion picture censor board during September. Lieut. Timothy Lyne announced last week. It's RKO's "Isle of the Dead."

Board chief also advised that 76 cuts were made in the 413,000 feet of film reviewed during the month.

INDUSTRY PLANS 16M. FILM BALLY

American industry is contemplating widespread use of the 16mm. film in one of the greatest educational and propaganda programs yet embarked upon by private enterprise in the United States. After a four-year lag in the development of the industry's visual-education program, Big Business is readying to make up for lost time in propagandizing the benefits derived from the present industrial system.

Industry feels that embarkation upon this program is of utmost necessity at this time. It's figured that they must take measures to counteract a series of liberal films seen by every GI in the Army. The Army indoctrination and orientation films, produced with Office of War Information and other Government agencies, were often made with a "liberal" viewpoint which doesn't see things with the same slant as certain big industry.

As one source close to Big Business put it, "The Government-produced films, seen by more than 12,000,000 men, do not carry the slant that industry would have liked. If such liberal propaganda would be allowed to take its course, even more 'liberal' measures which would cost Big Business vast amounts of coin would inevitably result. Industry must counter with films projecting its own viewpoint."

Big Business plans to use schools, fraternal, patriotic and civic organizations along with traveling exhibitors, in projecting their pictures.

According to one spokesman for the National Association of Manufacturers, greater use of the visual educational media, via the 16mm. film, is inevitable. The Army's film program, which was a shortcut in the training of troops, proved the effectiveness of that medium. Lessons learned from films are retained for a longer period and are more easily assimilated than that by the written or spoken word.

Pre-war, there were 15,000 projectors in schools throughout the country. That figure has remained virtually static during the war as equipment was unavailable. However, the Army used around 30,000 projectors in its training program which must now be disposed of. Manufacturers have proposed that these machines be resold to them for reconditioning and resale to schools. If this plan is accepted, nearly every school in the country will be a potential outlet for industrial films.

Idea of using the 16mm. film for propaganda purposes isn't new. National Association of Manufacturers has been in this field for nine years. Utilities have produced subjects for school consumption to combat public ownership and TVA. But present plans exceed anything hitherto done in that field.

Because of this big industry program, labor is expected to counter with 16mm. subjects of its own, showing its side of the story. However, that's one of the future projects, as the union groups are currently grappling with problems of reconversions and disputes which are flaring up throughout the country. But it's evident that they'll be forced into film production by necessity.

Cautions on Propaganda In So-Called Educ. Films

Omaha, Oct. 9.

Dr. V. C. Arnspiger, v.p. of Encyclopedia Brittanica Films, Inc., told a large gathering of teachers and pupils here that they should be very watchful for propaganda in all so-called educational films. He stressed that teachers and pupils should train themselves to evaluate every film from the point of likely propaganda. The watchword should be:

"Who is saying what to who and for what purpose?"

"Is what is being said truthful and authentic?"

"See if the gun is loaded."

"Propaganda is the use of words and symbols to influence attitudes on controversial issues."

Fear Postwar Theatre Building Spree Will Create Overseating Condition In Keys and Small Towns; N.Y. Projects

Much apprehension is voiced in the film business over a postwar theatre building spree, which, among other things, it is feared may result in the creation of serious overseating condtions in various keys as well as smaller situations. Smalltown exhibitors are worried about invasion of their communities by either local or outside interests who assume that the killing that is still being made by film houses will continue indefinitely.

Meantime, various smaller indies are reported looking around to see for themselves what spots lend themselves to the erection of theatres, including towns which now do not have a picture house or others which might be able to support another.

There is plenty money available for theatre building. Not only do many independent exhibitors have reserve capital for possible expansion but financing from the outside appears a relatively simple matter.

In N. Y. and surrounding territory considerable theatre building and rebuilding is already planned. The most important project planned is on the Times Square 45-46th St. blockfront, on which City Investing Co. proposes two new theatres (replacing present Astor and Victoria) as part of a 35 to 40-story office building. They would seat 2,500 each, under plans.

On New York's 6th Ave.

On Sixth avenue, now Avenue of the Americas, two new theatres may be built. One, at 52d street in which Loew's is reportedly interested, will be the first so-called television theatre, while a block up the avenue Leo Brecher, indie circuit owner, states he will put up a film house seating 1,500 or 1,600. Brecher is also building a theatre at 65th and Broadway as part of a taxpayer. It will seat 585 and replace the old Arcade which has been closed for some time as a result of a fire. Dave Weinstock plans the erection of three or four theatres on Long Island, while Walter Reade, N. Y. and New Jersey circuit owner, is interested in building a house on Park avenue and 59th St., N. Y.

Paramount, which owns the property in Peekskill on which stood the old Colonial, which was torn down [illegible] ago, after being condemned, has purchased an adjoining plot measuring 35 by 126 (Colonial property is 80 by 126) and on the combined site proposes to build a house seating somewhere between 1,200 and 1,400. Former Colonial was only a 900-seater. Par now operates two theatres in Peekskill. They are run, together with others, by Harry Royster for Paramount.

The Siritzky brothers, Sam and Joe, who recently took a five-year lease on the Ambassador, N. Y. and are continuing with the Majestic, Brooklyn though giving up the Squire, N. Y., the end of the year, are interested in building up a sizable circuit in this country either

(Continued on page 20)

Costumers Cancel Strike

Hollywood, Oct. 9.

Strike at Western Costumers was averted when the company agreed to put into immediate effect the new contract with Motion Picture Studio Costumers, Local 705, retroactive to Sept. 24.

Threat of strike arose when the company appealed to the National Labor Relations Board from an arbitrators' decision and insisted on delay in putting the agreement into effect.

Mpls. Surprised At the Boff B.O.

Minneapolis, Oct. 9.

Just the opposite from a postwar boxoffice slump is happening here. For example, since the close of hostilities, the 4,000-seat Radio City theatre has had its two biggest weeks since its reopening two years ago with a straight film policy. What's more, they came successively last week and the one before with "State Fair" and "Duffy's Tavern." Former copped around $19,000 and latter approximately $22,000.

Inasmuch as house has been playing pretty much the pick of the releases, like "Going My Way," for instance, the boxoffice performances are considered all the more significant in local trade circles. A few weeks before "State Fair," "Guest Wife" smashed through to a tremendous $21,000 at Radio City.

While it's conceded that product is strong, the lineup probably isn't more powerful, as far as Radio City is concerned, than it has been over the past two years on the average.

'JOE' OK AT POP SCALE, BENNETT PIC ON B'WAY

Constance Bennett's indie production, "Paris Underground," replaces "G. I. Joe" at the Gotham, N. Y., on Oct. 3, and the Frank Buck pic continues its grind policy at the Globe, also on Broadway.

"Joe" is reported doing okay at the Globe, but the $2.40 reserved seat policy at the Gotham was rated too stiff.

Wyler Gets 'Glory' First, Thence Into Own Indie

Hollywood, Oct. 9.

Lt. Col. William Wyler, now back in civvies, checked into the Goldwyn lot for his first post-war job as director on "Glory for Me," based on the Mackinlay Kantor autobiog, adapted for screening by Robert E. Sherwood.

Following his Goldwyn chore, Wyler will join Frank Capra and Sam Briskin in Liberty Films, their own indie unit for RKO release.

Mexico 'Fiesta' Background

Hollywood, Oct. 9.

Metro will use Mexican locations to film more than 80% of its Technicolor production, "Fiesta." Most of the foreign shooting will be done in and around a bullring at Hacienda Gallindo, about 200 miles from Mexcio City, and at Guadalajara.

Richard Thorpe, director, and Esther Williams, star, shove off for Mexico this week for preliminary work.

Daven to Paris for 20th

Hollywood, Oct. 9.

Andre Daven leaves for Paris Jan. 1 to take over as 20th Century-Fox's representative there.

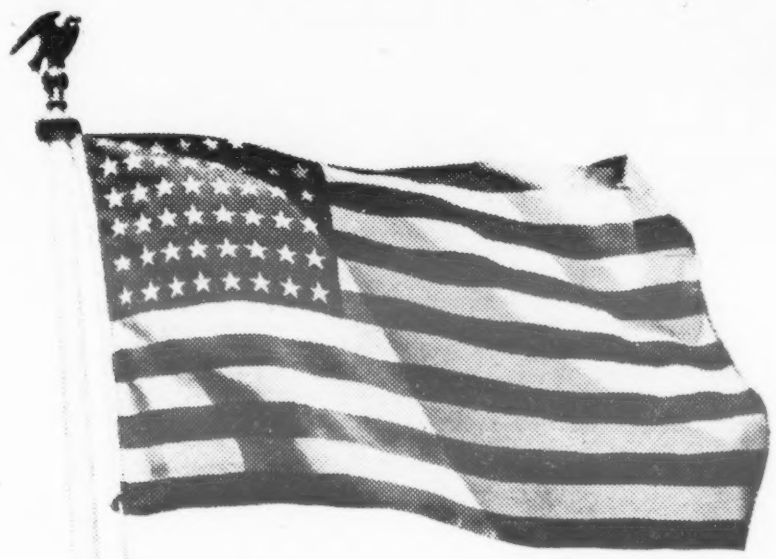
Daven, a leading French producer prior to the war, will have charge of 20th-Fox's French production.

Reade Denied Judgment In Suit on Theatres

Walter Reade, theatre operator, on Monday (8) was denied a motion for summary judgment against the executors and trustees of the estate of the late Frank V. Storrs, theatre operator of New Jersey. Reade filed suit to recover damage for the value of a lease on the Englewood theatre, Englewod, N. J., which was sold by the estate to the Skouras Theatres Corp.

Under a 1936 option agreement, between Reade and the late Storrs, Reade was to receive lease on nine theatres in various parts of New Jersey, including the Englewood. Only eight theatres were turned over to him, he states. The Englewood, meanwhile, had been sold to Skouras. The defendant's executors, Richard M. Huber, Frank S. Hirst, and Alan L. Wolfe, and Chase National Bank, trustee, had contended that Reade had waived his rights to that lease.

THANK GOD IT DIDN'T HAPPEN HERE!



OLD GLORY'S STILL FLYING!

SOMETHING TO CELEBRATE!

Get out the Bunting and
The Banners–
Organize the Parades and
The Cheers!
America is ready and willing
To finish the job in a
Blaze of glory!
It's your last Bond Drive–
Put your heart and soul into it
Then it's sure to be the BEST!

THE VICTORY LOAN STARTS SOON!

OCTOBER 29—DECEMBER 8

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

The Stork Club
(SONGS)

Paramount release of B. G. deSylva (Harold Wilson) production. Stars Betty Hutton, Barry Fitzgerald, Don DeFore; features Andy Russell. Directed by Hal Walker. Screenplay, B. G. deSylva, John McGowan; camera, Chas. Lang, Jr., Fred Edouart; editor, Gladys Curley; music, John Emmet Dolan, Troy Sanders; dances, Billy Daniels; technical advisor, Leonard Ann Rain; songs, Jule Styne, Sammy Cahn; Harry Carmichael-Pam Francis Webster, Webster-Harry Revel; Jay Livingston-Ray Evans. Tradeshown N. Y., Oct. 4, '45. Running time, **98 MINS.**

Judy Peabody ..... Betty Hutton
J. B. Bates ..... Barry Fitzgerald
Danny Wilton ..... Don DeFore
Joe ..... Andy Russell
Tom Curtis ..... Robert Benchley
Sherman Billingsley ..... Bill Goodwin
Gwen ..... Iris Adrian
Mrs. Bates ..... Mary Young
Fisher ..... Charles Cummings
Tom (Band) ..... Peter Lawford
Cocktail ..... Mikhail Rasumny

Sherman Billingsley's famed Stork Club in New York has finally hit the screen as a filmusical background, along with Billy Rose's Diamond Horseshoe and Lucius Boomer's Waldorf-Astoria, and the batting average is still 1.000. Buddy deSylva has turned out a tiptop Cinderella story for Paramount and is a cinch for comparable profit.

Actually it's not as elementary as the fundamentals may sound. True, even after the canny Barry Fitzgerald literally confesses that he's the mysterious benefactor of the Stork Club coatroom girl (she had saved his life), the plot could fall apart if taken too literally, but somehow the audiences will accept it for what it is—a pleasant 98 minutes of Cinderella romance against a glamorous background.

Much on the plus side is the fact that story is not restricted to being another Grand Hotel theme in a nitery setting. In fact, at one time one wonders what happened to the Stork Club part of the tale, since so much of the misunderstanding, the band rehearsals, etc., occur in the penthouse apartment where Miss Hutton has been mysteriously ensconced.

Interspersed is a blighted romance between the oldster Fitzgerald and Mary Young, his wife of 40 years, who had walked out on the eccentric Irish millionaire in disgust over his Scotch (pecuniary, not liquid) habits.

Robert Benchley is the deadpan lawyer who fronts for his eccentric client, further complicating the plot by not disclosing the facts when a romantic crisis occurs between the poor-but-honest checkroom gal (Miss Hutton) and her bandleader-ex-Marine (Don DeFore), who properly enough can't cope out her unaccustomed affluence. Fitzgerald's paternal presence on one side and Bill Goodwin (as Billingsley) on the other mix up the juvenile leads for the proper footage until it's all straightened out.

In between, Billingsley's now familiar generosity and credo as a host get plenty of spotlighting, along with a plentitude of Stork Club trademarks (from the main titles down to the insignia on the club's attaches). The femme star does four tiptop special songs; bandleader DeFore "auditions" for Billingsley; and crooner Andy Russell uncorks a couple of ballads.

Miss Hutton's "Doctor, Lawyer, Indian" is her first peppery delivery, backed by a neat male quartet. Russell, as the pa..do-drummer in the band, doubles with her on "I'm a Square in the Social Circle," "If I Had a Dozen Hearts," and "Love Me the Way I Love You," which are reprised in the band rehearsal, the audition and the Stork Club nitery performances. "Shade of the Old Apple Tree" is interpolated as the romantic theme of Fitzgerald and his estranged spouse. This is utilized to point up Billingsley's rule against no waltzes at the Stork; just fast continuous music to keep 'em pepped up. (It's not explained, of course, that the host's reason therefore is that fast music also stimulates faster bar tabs.)

As part of the plot a "Locke's (Saks) 5th Avenue" charge account for Miss Hutton is excuse for a fashion show. It's here that scripters deSylva and Jack McGowan plausibly reprise the oldie that the benefactor "wants to make her happy, but not hysterical," as she orders three or four minks for herself and her fellow-cloakroom checker, Iris Adrian. In the Stork setting, a natural for maitre d'hotel Mikhail Rasumny is another revival gag about cautioning the busboy to "be extra nice to the waiters, we can always get customers."

Miss Hutton is capital throughout, vocally and histrionically. Fitzgerald is superb; almost steals the picture from everything and everybody. His is another top performance as the alternatingly dour and generous, harassed and lovelorn millionaire of eccentric manner (old clothes, etc. in a mansion background). Don DeFore is convincing as the juve. Andy Russell shines better vocally but manifests good lens consciousness. Bill Goodwin is particularly good as Billingsley. Besides looking like the Stork Club's host, the radio announcer-actor works with authority and conviction. Miss Adrian makes a lot of her comedy opportunity as the heroine's pal.

The scripters have not overplayed the local color. There's but one reference to Winchell, and plausible; and Billingsley's reference to the "only three women in my life" (Mrs. B. and their two daughters)—in the portion where Miss Hutton suspects he might be her mysterious benefactor—is not too sticky.

Stork Club atmosphere, of course, is almost photographic in authenticity. Director Hal Walker has done right by producer deSylva on his first indie pic for Par (Harold Wilson aided him on the production), and the script and song writing credits are expert. The songsmiths who fashioned the clever "Square in a Social Circle" are worth watching.

Abel.

Miniature Reviews

"Stork Club" (Songs) (DeSylva-Par). Tiptop Cinderella musical, geared for lush box-office.

"Kitty" (Par). Costume drama of 18th Century loves with Goddard-Milland names for marquee.

"The Spider" (20th). Well-enacted whodunit for the supporting market.

"The Fighting Guardsman" (Col). Film version of Dumas' novel, "Companions of Jehu," okay for cops-and-robbers trade.

"Scotland Yard Investigator" (Rep). Good murder thriller.

"Sunbonnet Sue" (songs) (Mono). Fair Gay 90s item.

Kitty

Hollywood, Oct. 6.

Paramount release of Mitchell Leisen (Darrell Ware-Karl Tunberg) production, directed by Leisen. Stars Paulette Goddard, Ray Milland; features Patric Knowles, Cecil Kellaway, Reginald Owen, Constance Collier. Screenplay by Ware and Tunberg; from novel by Rosamond Marshall; camera, Daniel L. Fapp, Gordon Jennings, Farquhar Edouart; music, Victor Young; settings and costumes designed by Raoul Pene du Bois; editor, Alma Macrorie. Tradeshown L. A., Oct. 5, '45. Running time, **103 MINS.**

Kitty ..... Paulette Goddard
Sir Hugh Marcy ..... Ray Milland
Earl of Carstairs ..... Patric Knowles
Duke of Malmunster ..... Reginald Owen
Thomas Gainsborough ..... Cecil Kellaway
Lady Susan Dowitt ..... Constance Collier
Jonathan Selby ..... Dennis Hoey
old Aga ..... Sara Allgood
Dobson ..... Eric Blore
Sir Joshua Reynolds ..... Gordon Richards
Prince of Wales ..... Michael Dyne
Earl of Campion ..... Edgar Norton
Elaine Carlisle ..... Patricia Cameron
Doctor Holt ..... Percival Vivian
Nanny ..... Mary Gordon
Nullens ..... Anita Bolster
Lil ..... Heather Wilde
Majordomo ..... Charles Coleman
Molly ..... Mae Clarke
Madame Aurelie ..... Ann Codee

"Kitty" is an opulent period production that will have the curiosity of the book-lovers to start it off. Celluloid version of the book of the same title, produced with all the pomp of the period, is overlong and has a tendency to drag, but names of Paulette Goddard and Ray Milland will aid in generating good business. Femme audiences, in particular, will favor theme of self-sacrifice for love and the settings and costumes.

Plot tells of an 18th century easy lady who rose from the London slums to high position in court society—a society that was no better than that from which she rose; it only dressed better. The Kitty depicted in the film is a petty thief and beggar who gets a start towards a cleaner life after becoming a model for Gainsborough's portrait of a lady. The portrait and Kitty attract the attention of several society fops. One, an impoverished nobleman with few scruples, takes her into his home, gives her a fictional background and plots her marriage to a duke. Script carries her through two marriages, the birth of a child and sundry adventures, all to aid her poor nobleman—a prize heel—and make him realize her love for him.

Paulette Goddard credibly depicts Kitty in the various phases of the slum girl's rise in station. Ray Milland has the more difficult task of keeping the unpleasant, foppish character of Sir Hugh Marcy, Kitty's beloved, consistent and does well by it. Reginald Owen and Cecil Kellaway deliver character gems. The first is the doddering Duke of Malmunster, who strives to keep his faded youth revived with port wine. The other is Gainsborough, the painter who discovers Kitty. Patric Knowles is good as the Earl of Carstairs who loves Kitty. Constance Collier, Milland's gin-sodden aunt, Sara Allgood, Dennis Hoey, Eric Blore, Mary Gordon are among others who show up well.

Mitchell Leisen's direction has garbed the drama in fancy clothes and spectacle in telling the story, getting all the pomp and much of the pomposity of the era into the picture. Production is elegant in settings, associate producers Darrell Ware and Karl Tunberg having used lavish hand in providing the framework for their screenplay. Musical score by Victor Young is an aid and Daniel L. Fapp's camera work is skillful.

Brog.

LEWTON'S MOUTHPIECE

Hollywood, Oct. 9.

Val Lewton picked the Ferenc Molnar play, "The Lawyer," as his next production for RKO release, starting Nov. 19.

William Cameron Menzies, RKO producer, is stepping temporarily out of his upper berth to function as director on the Lewton production.

The Spider

Hollywood, Oct. 5.

20th-Fox release of Ben Silvey production. Features Richard Conte, Faye Marlowe, Kurt Kreuger, John Harvey, Martin Kosleck, Mantan Moreland, Walter Sande, Cara Williams. Director, Robert Webb. Screenplay, Jo Eisinger and W. Scott Darling; based on play by Fulton Oursler and Lowell Brentano; camera, Glen MacWilliams; music, David Buttolph; editor, Norman Colbert. Tradeshown L. A., Oct. 5, '45. Running time, **61 MINS.**

Chris Conlon ..... Richard Conte
Lila Neilson ..... Faye Marlowe
Garonne ..... Kurt Kreuger
Burns ..... John Harvey
Barak ..... Martin Kosleck
Henry ..... Mantan Moreland
Lt. Castle ..... Walter Sande
Wanda ..... Cara Williams
Lt. Tonti ..... Charles Tannen
Jean ..... Margaret Brayton
Bartender ..... Harry Seymour
Florence Cain ..... Ann Savage
Detrelle ..... Jean Del Val
Mrs. Detrelle ..... Odette Vigne
Johnny ..... James Flavin
Picket ..... Roy Gordon
Police Inspector ..... William Halligan
Radio Cops ..... Lane Chandler, Eddie Hart
Pretty Girl ..... Margo Woode

Uniformly good performances keep this whodunit moving and make it figure as okay for secondary bookings. Script fails suitably to explain why the villain started his series of murders but otherwise maintains casual interest in the melodramatic developments.

It's a yarn about a private detective who gets involved with murder and the police while trying to aid an attractive client. Richard Conte, private eye, is approached by Faye Marlowe, performer with a magic show, to see if he can discover whether or not her long-absent sister has been murdered. Conte's double-crossing partner, Ann Savage, has obtained the evidence but is mysteriously bumped off before turning it over to him. Police put the finger on Conte for the killing but he manages to duck the charge. Another victim turns up, shortly after Conte has talked to him. Police really turn the heat on the dick then but denouement turns up the real killer, who had turned strangler to conceal fact that he had actually done in Miss Marlowe's sister years ago.

Conte does an excellent job of the male lead and Miss Marlowe makes attractive her assignment. Skullduggery is contributed by Kurt Kreuger and Martin Kosleck is the chief red-herring suspect. Mantan Moreland injects some comedy as Conte's reluctant Negro helper.

Robert Webb's direction keeps the pace consistent and Ben Silvey's production furnishes standard appurtenances.

Brog.

The Fighting Guardsman

Columbia release of Michel Kraike production. Features Willard Parker, Anita Louise, Janis Carter, John Loder, Edgar Buchanan, George Macready. Directed by Henry Levin. Screenplay, Franz Spencer, Edward Dein, based on novel by Alexandre Dumas; camera, Burnett Guffey; music, Paul Sawtell; editor, Viola Lawrence. At Ambassador, N. Y., week Oct. 5, '45. Running time, **84 MINS.**

Roland ..... Willard Parker
Amelie de Montrevel ..... Anita Louise
Christine Ronalt ..... Janis Carter
Sir John Tanley ..... John Loder
Pepe ..... Edgar Buchanan
Gaston de Montrevel ..... George Macready
King Louis XVI ..... Lloyd Corrigan
Mme. de Montrevel ..... Elisabeth Risdon
Fetton ..... Ian Wolfe
Aide ..... Ray Teal
Montfair ..... Victor Killian
Hyacinth Pied ..... Charles Halton
Edouard ..... Maurice Tauzin
Aide ..... Charles Waldron

Although "The Fighting Guardsman" has the elegant sets and garb of the Louis XVI period, film is a modestly budgeted item with little in the way of marquee lure. Alexandre Dumas' minor masterpiece, "Companions of Jehu," forms the basis of this piece. Film, despite its period setting, is an overdressed cops-and-robbers opera with plenty of flintlock and saber play to provide the major source of interest. The hackneyed Robin Hood theme has Willard Parker in the role of Baron Francois de Sainte Hermaine, who hobnobs with the aristocracy but who is convinced of the corruption of the royal set and consequently has gathered a band of revolutionaries to rob the King's tax-collectors and coaches carrying royal bullion for distribution among the deserving poor.

Expected complications in the plot arise from the fact that Parker must continually justify his leadership among his cohorts because of the fact that he's in love with an aristocrat (Anita Louise) whose brother's life he spares in a duel. Ultimately the French revolution clears the path for continued romance with the lady of his choice.

Henry Levin's direction strives too hard for swashbuckling effects and, while the film goes at a fast clip, it falls too easily into hokey lines. Attempts to set off Parker as a superman capable of taking on a dozen adversaries simultaneously often brings titters.

Acting is routine with Parker and Miss Louise trying to bring a degree of conviction to their parts. John Loder as the emissary of the English bankers from whom the King attempts to float a loan does a convincing job, while Lloyd Corrigan as the bloated highness, Janis Carter as his mistress who passes on vital information to the revolutionaries, Edgar Buchanan as Parker's Friday, and George Macready as the monarch's loyal aide, carry out their assignments in routine manner.

Jose.

'The House I Live In' a Fine Job

"The House I Live In," Frank Sinatra's 10-minute single-reeler on religious tolerance, is more than a propaganda short. It's fine entertainment. In their desire to do a film as tribute to Sinatra's work among kids and schools on inter-racial harmony, producers Frank Ross and Mervyn LeRoy haven't neglected their audience. As a result, one has a warm, glowing film that isn't only a preachment. It's a story. A simple, appealing story, too, one that will get its messge of brotherhood over that much more effectively because of its simplicity and sincerity.

The honesty and feeling is apparent from the start. Sinatra is seen recording a song, "If You Are But A Dream," then sauntering out of the studio for a smoke, and finding a group of kids in the alley ganging up on one youngster. He butts in to ask the whyfore; he's told kids don't like "foreigners." Sinatra tells them about some "foreigners" in a flashback of Colin Kelly and Meyer Levin bombing the Haruna. His tolerance speech takes; the kids ask him what he does; when he says he's a singer, they want proof, and Sinatra goes into the tremendously moving "House I Live In" number for them. He sells the youngsters, all right. The brief parting short of a kid giving him the okay smile is a honey.

Merit badges are due all around—to Ross who thought up the idea and LeRoy who directed; to Albert Maltz' script, Robert De Grasse's camera-work, Philip Martin, Jr.'s, editing; to Earl Robinson and Louis Allan for the "House" song, which is a knockout, to RKO for distributing. Above all, to Sinatra, for some simple acting and ace singing, and for his goodwill. Sinatra, Ross and LeRoy contributed their services; RKO will distribute non-profit. This is a short to make everybody concerned feel proud.

Broo.

Scotland Yard Investigator
(BRITISH-MADE)

Republic release of George Blair production, directed by Blair. Stars Sir Aubrey Smith, Erich Von Stroheim. Screenplay, Randall Faxon; editor, Fred Allen; camera, Ernest Miller; William Bradford. Tradeshown, N. Y., Oct. 4, '45. Running time, **68 MINS.**

Sir James Collison ..... Sir Aubrey Smith
Carl Hoffmeyer ..... Erich Von Stroheim
Tony Collison ..... Stephanie Bachelor
Sam Todworthy ..... Forrester Harvey
Ma Todworthy ..... Doris Lloyd
Mary Collison ..... Eve Moore
Inspector Cartwright ..... Richard Fraser
Jules ..... Victor Varconi
Col. Brent ..... Frederic Worlock
Henri ..... George Metaxa
Professor Renault ..... Emil Rameau
Waters ..... Colin Campbell

Here's a case where a mediocre, yet successful script, is made to appear like a well-polished project, simply because it was excellently cast, shrewdly directed and competently produced. "Scotland Yard Investigator" won't be the worse for half of a double fare.

Sir Aubrey Smith plays the conscientious curator of the National Art Gallery in London, where the Mona Lisa has been hidden away until now. The war concluded, two Frenchmen posing as representatives of the Louvre, call for the painting and are given it because they have proper credentials. However, their leader, Erich Von Stroheim, realizes after thorough inspection that the stolen portrait is only a fine reproduction. The original is in the hands of another man, equally ruthless and cunning, who runs an antique shop as a decoy for his illegitimate operations. The plot is literally filled with corpses after this point: Von Stroheim eradicating anybody who would prevent him from possessing the painting which he desires to hang in his personal gallery along with the other stolen masterpieces. The money-hungry antique dealer, played by Forrester Harvey, just wants to sell the painting back to the gallery at his own price, in order that he and his wife may retire for the rest of their lives. But Sir Aubrey Smith is betwixt and between, because his reputation is at stake, should word of the painting's loss leak out. All ends well, of course.

Charles Thompson's set decorations really contribute an air of authenticity to the production.

Sunbonnet Sue
(SONGS)

Monogram release of Scott R. Dunlap production. Stars Gale Storm, Phil Regan; features George Cleveland, Edna Holland, Alan Mowbray, Charles Brown. Directed by Ralph Murphy. Screenplay, Paul Gerard Smith, Bradford Ropes; editor, Richard Currier; camera, Harry Neumann; music, Eddie Kay; asst. directors, Bobby Ray, Eddie Davis. Tradeshown in N. Y., Oct. 8, '45. Running time, **89 MINS.**

Sue ..... Gale Storm
Danny ..... Phil Regan
Casey ..... George Cleveland
Mrs. Fitzgerald ..... Minna Gombell
Joe Ferris ..... Raymond Hatton
Jonathan ..... Alan Mowbray
Milano ..... Charles Judels
Flaherty ..... Billy Green
Father Hurley ..... Chas. D. Brown
Julia ..... Edna Holland
Masters ..... Gerald O. Smith
Burke ..... Jerry Franks

"Sunbonnet Sue" has enough political squabbles, love scenes and a dash of social significance to make it a fair dual entry. However, it's too long for what it contains.

Business at a saloon (circa 1890) is keeping its pace, until the pedigree-minded aunt who lives on Fifth Avenue realizes that, if her niece continues to sing and dance in her father's Bowery saloon, the aunt's background will be discovered and her social future will be spoiled. It is during the local political elections that she conceives the idea of perpetrating a brawl in the tavern, thereby influencing the police to close it. Circumstances demanding, the daughter is forced to leave her father's home to live luxuriously at her aunt's home. However, the aunt's motive is soon discovered, after much more brawling, and all live happily after.

The film has some effective philosophical notes and manages never to hit them too hard. It supports the theory that, despite a Bowery background, one can attain the avenue of avenues, if he perseveres, etc.

The acting in this film is creditable. Particularly good are George Cleveland as the jovial tavern owner; Minna Gombell as the wise and successful wife of the governor, although formerly a Bowerytie herself; Charles Brown, who intelligently underplays the role of Father Hurley. Dance routines fair, but help to convey the nostalgia of the Gay Nineties. None of the new songs is outstanding; the oldies are background themes.

L'Invite De La Une Heure
("The Eleventh Hour Guest")

Paris, Oct. 2.

Produced and distributed by Kelair-Journal. Directed by Maurice Cloche. Starring Jean Tissier. Featuring Roger Pigaut and Blanchette Brunoy. At Normandie, Paris.

Jean Tissier only came out as a star comparatively recently when his nonchalant manner gave him a following. In this crime meller he first plays the part of a journalist who later passes himself off as a detective to finally turn out as the criminal.

The story shows Tissier crashing an invitation to stay overnight at the country house of a scientist who has already invited several guests. The scientist has made a discovery which is apparently very much of the atomic style, and secret. During the night he is found in the hall, apparently dead. Tissier appears to proceed to a police investigation, his real object being to steal the secret, when finally the scientist who was supposed to have died, causes the death of the thief.

Even if the story is somewhat involved, direction is good and action faster than in most local films. But love interest is thin. Neither the crime investigation nor the scientific background will suffice to make this picture enhance Tissier's rating.

Maxi.

Schine Monopoly

Continued from page 3

upon the licensing of films in any other situation.

(4) From selling or acquiring any theatre interest pending the further order of the court.

(5) From enforcing any existing agreements heretofore entered into by the Schine interests not to compete or whereby the use of any real estate restricted to non-theatrical purposes; and from the use of threats as a means of inducing a competitor to sell.

(6) From continuing the heretofore conspiracy or monopoly in restraint of trade and commerce between the states, and from entering into any combination or conspiracy for the purpose or with the effect of restraining trade and commerce between the states.

The details of the procedure and the method by which the machinery for the actual dissolution of Schine Theatres will be accomplished is not set forth but the Court, in accordance with recent court precedent on the subject, directs instead "the entry of a decree adjudging that the defendants and their affiliated corporations be dissolved, realigned or reorganized in their ownership and control so that fair competition between them and other theatres be restored and be hereafter maintained; and that the determination of the question of the dissolution, realignment and reorganization of the parties aforesaid and the method to be employed in the accomplishment of the same be left to be fixed by this court after further consideration with the parties."

Pathe's New N. Y. Lab and Studio Only Part of Expansion Program

Pathe Industries launched a big expansion program last week with the purchase of an 11-story building at 106th St. and Park Ave., N. Y., for $500,000, with total cost of its new studio and laboratory setup to be near $1,500,000. Besides the building, the company also obtained several adjoining parcels of land, which will be used for sound stages and lesser lab buildings. Vastly increased lab printing business and greater facilities for Pathe News, which produces the newsreel and shorts for RKO release, is back of the move.

Pathe News will have studio and lab facilities in the new plant although strictly on a contractual basis at present. It is possible that Pathe Industries will move its Bound Brook (N. J.) establishment to the new quarters in N. Y. when the entire construction program has been completed.

Pathe Industries now has the printing contract for Universal, PRC Pictures (a subsid) and both Universal and Pathe newsreels. It also does printing jobs for Columbia, Universal, United Artists and Monogram, although not holding the full contract. It recently obtained a pact to do all the 16-millimeter picture printing for Paramount. All of this has contributed to the necessity for a vastly expanded alignment. Another subsid, Pathe Mfg. Corp., puts out a Pathe Recorder for banks, insurance companies and large businesses requiring filing of vast amount of records and documents.

Fact that Kenneth M. Young, chairman of the board, is president of PRC, indicates how much interest the Young interests are taking in the picture producing and distributing company. Although PRC earnings thus far have not been large, Pathe Industries' consolidated receipts for the first year ending last Dec. 31 amounted to $4,453,238.

Indicative of how the Pathe Industries has expanded since formed in January last year is the fact that the common stock now is quoted around $72 per share while the preferred recently went to $94. Both are listed on Over-the-Counter market, but there is talk of listing them on the N. Y. Stock Exchange. There are 20,000 shares of preferred outstanding and 100,000 shares of common. After paying $2 on the preferred last year, corporation has left $4.49 per share applicable to the common.

Arline Judge's Chicago Divorce Case Drags On

Chicago, Oct. 9.

Case of Arline Judge vs. State's Attorney's office here entered the fifth round last week when a second amended complaint in proceedings to vacate the divorce granted here last May 17 to Miss Judge from Capt. James R. Addams, British flyer, was filed by Asst. State's Atty. Jacob Shamberg.

Amendment, ordered by Judge John P. McGoorty in Superior Court to clarify S. A.'s motion to vacate, charged that two witnesses, Mrs. Annette Davis and Alexander Jarema, didn't know any of the facts to which they testified and that Cook County courts didn't have jurisdiction because Miss Judge wasn't a resident of the county.

Miss Judge, now in California with her latest husband, Vincent Morgan Ryan, married Addams, Oct., 7, 1942, and charged he deserted her Oct. 15, 1942.

Shamberg's motion will be heard Nov. 8.

Ed Sullivan Back at Par

S Sgt. Edward Sullivan, for many years head of the photographic department of Paramount at the home-office before entering the service, has been shed of his uniform and is back in his former post with Par. In the Army three years, but not going across, Sullivan was attached to the Signal Corps.

For the major portion of the time Sullivan was away, his spot at Par was in charge of Frank Gebman, formerly of Acme Photo Service, who resigned a while back.

RKO's 50% Musical Bid

RKO Pictures may bankroll 50% of a proposed $100,000 musicomedy which Matt Brooks and Eddie Davis have authored. Book done only so far, with tunesmith to be selected.

Authors aver it can be put on for 100G.

Victory (Preem) Shows As Tribute to Returned Vets Will Feature Drive

New showmanship ideas are being urged upon the industry in connection with the forthcoming Victory Loan drive. One of the first exploitation ideas to come up was suggested at a recent meeting of regional chairmen where it was asked that bond premieres, which have always had high returns in bond sales, be titled Victory shows. Idea will be to exploit the shows as tributes to returned veterans.

Among ideas formulated will be that of having men wearing service emblems admitted as guests of honor, their tickets to be secured for them by bond purchasers. In some instances, it was suggested, the person buying a $200 Roosevelt Bond be admitted with a veteran.

"With this Victory show background," said Oscar A. Doob, campaign director, "it will be logical to hold parades of service emblem-wearing boys with a turnout of military or naval bands, and create a general atmosphere of celebration with a revival of the V-E and V-J feeling in each community. Block parties to honor men on the community's roll of honor, radio programs, decorated heroes as guests are all possible exploitation angles for the Victory shows."

Charles M. Reagan, national distributor chairman, and his committee are now working out available films for the Victory Bond shows. It's hoped to spot them so thoroughly that every community in the country will have celebrations surrounding a capacity-attended bond premiere.

GEN. DOOLITTLE STARTS H'WOOD V-LOAN DRIVE

Hollywood, Oct. 9.

Lieut. Gen. Jimmy Doolittle was guest of honor at a film industry dinner to start the ball rolling in the Victory Loan drive. Gathering was attended by about 500 of the industry's top names, headed by Louis B. Mayer, chairman of the special Victory Bond Committee; Kenneth Thomson, head of the Hollywood Victory Committee, and George Murphy, president of the Screen Actors Guild.

Plans were discussed for the nation-wide cavalcade of motion picture stars as a preliminary to the $11,000,000 drive, which opens officially Oct. 29.

No Significance to WB Dropping Still Another

Cutting lemons off its books as leases expire and suitable renewal terms cannot be agreed upon, Warner Bros. is dropping another house, the Faurot in Lima, O. Coming on top of last week's decision to step out of three theatres in Philadelphia, including the first-run Fox, there was speculation why Warners was decimating its circuit, but there is no significance to the dropping of houses. Several have been given up during the past year, where theatres are not worthy of lease renewal or the terms demanded prompted WB not to renew.

In addition to the Fox, Philly, WB last week announced no renewing Nov. 30 on the New Park and Jefferson, Philly nabes. Reason is that the New Park has not done well and the Jefferson, owned by the same landlord, has been carried by WB under the deal, though closed a long time. The Lima house, seating only 909, being dropped, has also been closed for some time.

Parsons Goes Mono Indie

Hollywood, Oct. 9.

Lindsley Parsons is giving up his studio executive post at Monogram but will remain on the lot as an indie producer at the head of his own Lindsley Parsons Productions, Inc.

Resignation becomes effective when he winds up editing chores on "Suspense" and "Swing Parade of 1946." Meanwhile he will continue to co-produce the Bowery Boys series with Jan Grippo, and retain his financial interest in the Charlie Chan pictures.

Studio Contracts

Hollywood, Oct. 9.

Clem Bevans, actor, 20th-Fox.
Roy Roberts, actor, 20th-Fox.
Tom Moore, actor, 20th-Fox.
Nancy Guild, actress, 20th-Fox.
Bob Adler, actor, 20th-Fox.
Lee Wilde, actress, Metro.
Lyn Wilde, actress, Metro.
Giorgio Curti, producer, PRC.
Sharon McManus, renewed, Metro.
William Ching, actor, Universal.
Ray Taylor, director, Universal.
Rufus LeMaire, renewed, 20th-Fox.
Patricia Alphin, actress, Universal.
Cathy O'Donnell, actress, Gold.
Allan Young, actor, 20th-Fox.
Margaret Bannerman, actress, 20th.
Melville Shavelson, writer, Gold.
Robert Pirosh, writer, Goldwyn.
Vic Cutler, actor, Goldwyn.
Felice Ingersoll, actress, Metro.
Perry Ferguson, art director, Gold.
Mimi Berry, actress, RKO.
Lynne Roberts, actress, Republic.
Lynn Bari, renewed, 20th-Fox.
Lloyd Nolan, renewed, 20th-Fox.
Sonny Tufts, renewed, Paramount.
Marjorie Reynolds, renewed, Par.
Ray Klune, production mgr., 20th.
Audrey Korn, actress, Paramount.
Marjorie Raymond, actress, Par.
Jane Starr, actress, Paramount.
L. D. Lighton, prod., renwd., 20th.
Wells Root, producer, Paramount.
Renee Randall, actress, Par.
Lucy Knock, actress, Paramount.

Cowan's Quick Profit on 2 Pix Via Chi Deal

Lester Cowan, who still remains head of Lester Cowan Productions despite his deal with Domestic Finance Corp. of Chicago, last week obtained $1,000,000, after taxes, for his interest in "G. I. Joe" and "Tomorrow the World," disposed of via this transaction.

Cowan, who owns 50% of "Joe," has an optional arrangement with Domestic, whereby he must rebate 12% should the picture fail to hit $3,500,000 in the U. S. market. It's not likely he will have to refund any of the total amount received from the Chicago firm because present earnings indicate "Joe" will reach this figure in the domestic market.

Cowan not only stays as head of Cowan Productions, but the Domestic deal in no way interferes with his future production plans, nor with "Free Press," his next film for UA release. Transaction on "Joe" and "Tomorrow" also does not change the status of George J. Schaefer, who remains in charge of sales for Cowan. Schaefer also holds an interest in "Joe." David Loew, too, owns a big chunk of the film.

Domestic operates a circuit of about 70 theatres in small Indiana towns and has an interest in "Great John L." made by Bing Crosby productions for UA release, as well as in Warners' "To Have and Have Not." Latter figures via Howard Hawks' percentage in the Lauren Bacall contract. Pecky Dee and Arthur Greene head Domestic.

Pressburger's Zola Pic

Hollywood, Oct. 9.

Emile Zola novel, "Therese Raquin," will be Arnold Pressburger's next production for United Artists release. Ann Green is writing the screenplay, slated to follow the current Pressburger production, "Scandal in Paris."

WB's "Therese"

Warner Bros. is 75% backer of the Barney Klawans-Victor Payne-Jennings production of "Therese," which preemed at the Biltmore, N. Y., last night (Tues.) and which, too, is based on the Zola novel.

It's Lt. Col. Joe Serkowich

Joseph Serkowich, 29-year-old nephew of Ben Serkowich, Capitol theatre, N. Y., publicist, has been promoted to lieutenant-colonel in the Army. He's now in China, but was advertising manager of the Capterpillar Tractor Co., in Peoria, Ill., before entering the service.

Two brothers of Joseph also are in the service. Harold Serkowich is a captain in the Marines. He formerly was an assistant manager at the Astor hotel, N. Y. Another, Tom, is a lieutenant in the Navy.

Charlie Reagan Sets State And District Heads for Victory Loan

Victory Loan Committee of state distributor chairman has been completed with appointment of Ward E. Scott and M. A. Levy, 20th-Fox district managers to the distributors committee, according to Charles M. Reagan, national distributor chairman for the drive. Jerry Zigmond, of Buchanan & Co., is assistant to the national distributors division.

Country has been divided into 11 districts, branch and district managers serving in each of these divisions: Metropolitan N. Y. is headed by Henry Randel, N. Y., and Ed Bell, N. J., for Paramount. Northeastern district: G. W. Horan, Boston; Carl Goe, New Haven; Ray S. Smith, Albany; Al Herman, Buffalo; Norman Ayres, district manager, N. Y., for Warners.

Eastern district: George E. Schwartz, Philadelphia; Joe Krenitz, Cleveland; Peter F. Dana, Pittsburgh; Salem E. Applegate, district manager, Philadelphia; Dave Miller, district manager, Cleveland, for Universal; and John S. Allen, Washington for Metro. North Central district: Allan Moritz, Cincinnati; Joe Gins, Detroit; Guy Craig, Indianapolis; Carl Shalit, district manager, for Columbia. Southern district: William Zoellner, Atlanta; Benn Rosenwald, Charlotte; Charles E. Kessnich, district manager, Atlanta, for MGM and Luke Conner, New Orleans, for Warners.

Southeastern district: Tom W. Young, Memphis; M. W. Osborne, Oklahoma City; Phil Longdon, district manager, Dallas, for 20th-Fox and Fred Larned, Dallas, for Paramount. Midwestern district: J. Harold Stevens, Chicago; Ben Blotcky, Minneapolis; Harold Wirthwein, Milwaukee, and Allen Usher, district manager, Chicago, all for Paramount. River district: B. J. McCarthy, St. Louis; William E. Turog, Kansas City, for United Artists; Ward E. Scott, district manager, Kansas City, for 20th-Fox.

Prairie district: D. C. Kennedy, Des Moines, for Metro; D. V. McLucas, Omaha, for United Artists; M. A. Levy, district manager, Minneapolis, 20th-Fox. Rocky Mountain district: Arthur S. Abeles, Denver, and Charles L. Walker, Salt Lake City, for 20th-Fox. West Coast district: Harry C. Cohen, Los Angeles; Newton E. Jacobs, San Francisco; Mark E. Cory, Seattle; J. Herbert McIntyre, district manager, Los Angeles, for RKO; and Maurice D. Saffle, Seattle for Metro.

Showmen Converge on N. Y.

Showmen from all over the country are converging upon New York to put over the Victory Loan, which begins Oct. 29 and continues to Dec. 8. Joseph L. Ryan, liaison for John P. Friedl, midwest chairman, is in from Minneapolis, to make his headquarters at the War Activities Committee for the duration. Friedl arrived Monday (8) for a short visit to discuss final plans for a regional meeting set for Oct. 12 at the Blackstone hotel, Chicago.

Other arrivals include Ray Beall, liason for Bob O'Donnell, southern regional chairman. Paul Levi, representing Sam Pinanski, honorary national chairman and regional director of New England, is in N. Y., following a trip to Boston to make arrangements for the regional meeting which went off at the Statler hotel yesterday (Tuesday).

Charles Thall, liason for Charles P. Skouras, western regional chairman, arrived from Los Angeles, yesterday. Ralph McGowan, liaison for Harry C. Arthur, central regional chairman, and Herman Schleier, liaison for Harry Brandt, eastern regional chairman, are already setup at WAC headquarters. Arthur will meet with his group at the Coronada hotel, St. Louis, Oct. 11 while Brandt's meet is scheduled for the Astor hotel, N. Y., Oct. 17.

Ferdinand Reinlieb, accountant and purchasing agent for the Roxy theatre, N. Y., has been named accounting chairman for the Victory Loan for the Greater N. Y. area by Irving Lesser, managing director of the theatre. Reinleib was in charge of all records for the Seventh War Loan Drive.

Many Trained Boothmen From Armed Services May Cue New Union Formation

Chicago, Oct. 9.

Situation that may result in the formation of a new union in opposition to Motion Picture Operators Union (IATSE) is in the cards, according to trade sources here, because of the thousands of trained projection and maintenance people now pouring out of the armed forces.

That these ex-soldiers, sailors and marines are better trained than the old-line unionists is a foregone conclusion, it's argued, because during their service careers they've learned not only how to be operators but have been educated to take the machines apart and put them together again—something most of the unionists can't do. "There are maintenance men for that job" has always been their answer. But, as one 16 mm producer here points out, "Uncle Sam is turning 'em out with complete courses in electronics under their belts!"

Unions, of course, tight as they are, don't want to be "watered down." In fact, despite protestations that they've got jobs for every man who left his booth for the service, it's known they're having a tough time getting the new civilians back on the job and finding more jobs for the "temporary card men" of the war years. The new—and better—talent makes prospects even more alarming for them.

One of the things that smarted during the war—and something they were averse to hitting out at openly because they'd have been called unpatriotic had they done so—was the terrific showing 16mm "Buy War Bonds" films got—run off almost completely by non-unionists. Pix had to be shown. Treasury Dept. told them, union rules governing projectionists or no.

So the unionists are scared—and rightly so. The newcomers are belligerent.

QUICK SHIFT FROM 'CALIF.' TO '3D AVE.'

Hollywood, Oct. 9.

John Farrow has switched direction from "California" to "Third Avenue," because five weeks intervene until Ray Milland and Barbara Stanwyck can be ready for the former film.

Paramount has been prepping "Avenue" for several months and shot the Barry Fitzgerald starrer in front of lenses this morning to utilize Farrow's time-off from "California," and because co-stars Diana Lynn and Sonny Tufts also are available for film.

Boston Show People Rally to War Fund

Boston, Oct. 9.

Boston theatre folk are rallying round the annual community appeal, the Greater Boston United War Fund campaign, to help top the $7,500,000 goal.

Joseph Brennan of the Allied Theatres of Massachusetts and Michael J. Cavanaugh, general manager of Boston's Shubert Theatres, head the legit and vaude divisions. Maurice N. Wolf of Metro and John J. Derwin of United Artists are film distrib chiefs.

Toledo Theatres Help 'Home for a Hero' Drive

Toledo, Oct. 9.

Sgt. Carl Winzeler, Toledo's most severly injured war hero, was the object of a week's campaign, beginning last Thursday (4), by Toledo theatres, who are collecting funds from audiences for the "Home for a Hero" fund. Wishing-wells were placed in theatre lobbies of downtown houses, while neighborhood houses made their own arrangements for acceptance of contributions.

Sgt. Winzeler lost two legs and his right hand while rescuing six buddies under enemy fire in the Luxembourg drive. The committee hopes to have a home for Winzeler and his wife completed by the time the hero is released from Percy Jones General hospital, where is being fitted with artificial limbs.

'CONCERTO' TAG HIGHBROW

Hollywood, Oct. 9.

Frank Borzage is hunting a new title for his "Concerto" production at Republic, following widespread squawks from exhibitors.

Exhibs declare the title is too highbrow for the bulk of the film trade and carries no weight at the boxoffice.

What a date!!! Sweetest on Broadway

STRAND, N.Y. IS MATCHING

AND 'CHRISTMAS' IN C

WARNERS' WORLD PREMIE

We Can't Quit Now! Let's Finish the Job!
Victory Loan . . . Oct. 29-Dec. 8

'State Fair' Solid 60G, 4 L. A. Spots; 'Letters' Wow 52G in 2, 'Southerner' Fat 40G, 4, 'Wonder' Ditto, 2d Wk. in 2

Los Angeles, Oct. 9.

First-run take is above average this week, with upswing attributed to three strong new bills. "State Fair," in four locations, is clocking solid $60,000, while "Love Letters," in two theatres, is comparatively stronger with $52,500.

"The Southerner" looks handsome $40,600 or near in four spots. Second frame of "Wonder Man," in two houses, looks stout $40,000. Picture is not measuring up to hopes for its first session but still hit sock $57,200. "Vines Have Tender Grapes" is smooth $43,500 on second week in three spots. "Rhapsody in Blue" is finally winding up its run here with steady $29,600 in fourth frame, three houses. "Great John L." is going to $22,000 in four spots, second week.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1) — "Southerner" (UA). Stout $6,500. Last week, "Guest Wife" (UA) (4th wk-6 days), $2,600.

Carthay Circle (FWC) (1,518; 50-$1)—"State Fair" (20th) and "Mama Loves Papa" (RKO). Sturdy $8,500 in 6 days. Last week, "Lady On Train" (U) and "Swing Out Sister" (U) (2d wk), $2,800.

Chinese (Grauman-WC) (2,048; 50-$1)—"State Fair" (20th) and "Mama Loves Papa" (RKO). Hefty $14,500. Last week, "Lady On Train" (U) and "Swing Out Sister" (U) (2d wk), only $5,600.

Downtown (WB) (1,800; 50-$1)—"Rhapsody in Blue" (WB) (4th wk). Steady $12,000. Last week, nice $15,500.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Southerner" (UA). Big $19,500. Last week, "Guest Wife" (UA) (4th wk-6 days), closed at $8,800.

Egyptian (FWC) (1,538; 50-$1)—"Vines Have Tender Grapes" (M-G) (2d wk). Okay $10,500. Last week, below average $12,800.

Four Star (UA-WC) (900; 50-$1)—"Great John L." (UA) and "True Glory" (Col) (2d wk). Fancy $3,500. Last week, good $5,200.

Guild (FWC) (968; 50-$1)—"John L." (UA) and "True Glory" (Col) (2d wk). Good $4,500. Last week, over average $7,000.

Hawaii (G&S) (956; 55-$1)—"The Southerner" (UA). Trim $7,500. Last week, "Guest Wife" (UA) (4th wk-6 days), neat $4,000.

Hollywood (WB) (2,756; 50-$1)—"Rhapsody" (WB) (4th wk). Finales at $8,000. Last week, nice $11,300.

Hollywood Music Hall (Blumenfeld) (475; 55-85) — "Southerner" (U). Stout $6,500. Last week, "Guest Wife" (UA) (4th wk-6 days), $2,500.

Loew's State (Loew's-WC) (2,404; 50-$1) — "State Fair" (20th) and "Mama Loves Papa" (RKO). Great $27,000. Last week, "Lady on Train" (U) and "Swing Out Sister" (U) (2d wk), good $12,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Tender Grapes" (M-G) (2d wk). Fine $24,000. Last week, good $31,000 but not up to hopes.

Orpheum (D'town) (2,200; 65-85) —"From Arkansas" (PRC) with Carlos Ramirez-Dale Evans on stage. Modest $21,000. Last week, "China's Little Devils" (Mono) with vaude, trim $21,000.

Pantages (Pan) (2,812; 50-$1)—"Wonder Man" (RKO) (2d wk). Steady $20,000. Last week didn't live up to opening pace but still great at $30,500.

Paramount (F&M) (3,398; 50-$1)—"Love Letters" (Par) and "Swingin' on Rainbow" (Rep). Sock $33,500. Last week, "Duffy's" (Par) and "Tell to Star" (Rep) (3d wk), big $15,900.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Love Letters" (Par). Great $18,500. Last week, "Duffy's" (Par) (3d wk), sturdy $9,800.

RKO Hillstreet (RKO) (2,890; 50-80)—"Wonder Man" (RKO) (2d wk). Steady $20,000. Last week, hefty $26,700 but well under expectancy.

Ritz (FWC) (1,370; 50-$1)—"Tender Grapes" (M-G) (2d wk). Oke $9,000. Last week, below average opening at $11,600.

United Artists (UA-WC) (2,100; 50-$1)—"John L." (UA) and "True Glory" (Col) (2d wk). Smooth $9,500. Last week, okay $14,200.

Uptown (FWC) (1,790; 50-$1)—"State Fair" (20th) and "Mama Loves Papa" (RKO). Strong $13,000. Last week, "Lady on Train" (U) and "Swing Out Sister" (U) (2d wk), only $3,400.

Vogue (FWC) (885; 50-$1) — "Heaven Can Wait" (20th) (reissue) and "Fighting Lady" (20th). Thin $2,000. Last week, "Jungle Captive" (U) and "Frozen Ghost" (U) (2d wk-6 days), $2,300.

Wilshire (FWC) (2,296; 50-$1)—"John L." (UA) and "True Glory" (Col) (2d wk). Okay $4,500. Last week, good $8,200.

Wiltern (WB) (2,300; 50-$1)—"Rhapsody" (WB) (4th wk). Big $9,000. Last week, great $12,600.

Broadway Grosses

Estimated Total Gross
This Week $695,000
(*Based on 17 theatres*)
Total Gross Same Week
Last Year $546,000
(*Based on 16 theatres*)

'Wonder Man' Colossal 16½G, Pitt.; 'Jones' Only 17½G, 'Police' Wow 5½G

Pittsburgh, Oct. 9.

Only two new pictures in town, "Wonder Man," doing terrific at Fulton, and "Along Came Jones," only getting an average total at the Stanley. Holdovers of "State Fair," at Harris, and "Anchors Aweigh," at Penn, both in second frames, are great. "Northwest Mounted Police," reissue," is smash at the Senator, setting a new record last Saturday.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Wonder Man" (RKO). Broke Wednesday (3) opening-day record and will blaze through to $16,500, sensational at this spot. Long run looms. Last week, "Bell for Adano" (20th), about $3,500 in 4 days of third sesh.

Harris (Harris) (2,250; 40-65)—"State Fair" (20th) (2d wk). Still plenty of moxie left in this, which means around $11,500, good enough to insure another week. Last week, smash $18,000.

Penn (Loew's-UA) (3,300; 40-65)—"Anchors Aweigh" (M-G) (2d wk). Great $22,000, and may stay a third session. Last week, terrific $32,000.

Ritz (WB) (800; 40-65)—"Christmas in Conn." (WB) (4th wk). Second for picture here after two weeks at Stanley. Will wind up at $3,500, okay here. Last week, stout $4,500.

Senator (Harris) (1,750; 40-65)—"Mounted Police" (Par) (reissue). House drew biggest Saturday (6) in its history and looks at least $5,500, great. Likely will hold. Last week, "Over 21" (Col), after two weeks at Harris, $3,300.

Stanley (WB) (3,800; 40-65)—"Along Came Jones" (RKO). Gary Cooper picture, liked by crix, but only $17,500 looms, and that's only fair here. Last week, "You Came Along" (Par), $15,500.

Warner (WB) (2,000; 40-65)—"You Came Along" (Par) (m.o.) Near average at $7,000, or near. Last week, "Endearing Young Charms" (RKO) (m.o.), about same.

'Came Along' Fast 14G, Seattle; 'Wonder' 19G

Seattle, Oct. 9.

"You Came Along" and "Wonder Man" are leaders of new entries this week, both being strong.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Junior Miss" (20th) (2d wk). From Fifth Ave. Fancy $6,500. Last week, "Out This World" (Par) and "Tarzan Amazons" (RKO) (3d wk), okay $6,000 in 10 days.

Fifth Avenue (H-E) (2,349; 45-80)—"You Came Along" (Par) and "Mama Loves Papa" (RKO). Big $14,000. Last week, "Junior Miss" (20th), great $18,900 in 10 days.

Liberty (J-vH) (1,650; 45-80)—"Over 21" (Col) and "Power of Whistler" (Col) (2d wk). Sock $11,500. Last week, $15,500.

Music Box (H-E) (850; 45-80)—"Anchors Aweigh" (M-G) (5th wk). Good $5,500 after great $6,900 last week.

Music Hall (H-E) (2,200; 45-80)—"Johnny Angel" (RKO) and "Radio Stars on Parade" (RKO) (2d wk). Okay $7,500 in 6 days after great $12,600 last week.

Orpheum (H-E) (2,600; 45-80)—"Rhapsody in Blue" (WB) (2d wk). Smash $13,500 after giant $18,800 opening week.

Palomar (Sterling) (1,350; 25-50)—"Sunset in El Dorado" (Rep) and "Arson Squad" (PRC). Fairish $6,000. Last week, "White Pongo" (PRC) and "Behind City Lights" (Rep), $6,500.

Paramount (H-E) (3,039; 45-80)—"Wonder Man" (RKO). Grand $19,000. Last week, "G. I. Joe" (UA), nice $13,800 in 9 days.

Roosevelt (Sterling) (800; 45-80)—"G. I. Joe" (UA). From Paramount. Good $5,000. Last week, "Uncle Harry" (U) (2d wk), big $4,200 in 5 days.

Winter Garden (Sterling) (800; 25-50)—"Salty O'Rourke" (Par) and "China Sky" (RKO) (3d run). Big $5,000. Last week, "The Clock" (M-G) and "Pillow to Post" (WB), great $5,100 on third run.

'Patrick'-Vaude Best Bet in Omaha, $16,500

Omaha, Oct. 9.

Orpheum leads here this week with "Patrick the Great" and eighteenth anniversary stage show headed by Gil Lamb.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-70)—"Patrick the Great" (U) and stage show with Gil Lamb and others. Sturdy $16,500. Last week, "Guest Wife" (UA) and "Within These Walls" (20th), extra good $11,800.

Paramount (Tristates) (3,000; 16-60)—"Highness and Bellboy" (M-G). Good $9,500 or more. Last week, "Bell for Adano" (20th), $9,000.

Brandeis (RKO) (1,500; 16-60)—"George White's Scandals" (RKO) and "Falcon San Francisco" (RKO). Okay $7,000. Last week, "Wonder Man" (RKO) and "Shanghai Cobra" (Mono), $7,800.

Omaha (Tristates) (2,000; 16-60)—"Guest Wife" (UA) and "Within These Walls" (20th) (m.o.). Trim $8,500. Last week, "Anchors Aweigh" (M-G), $8,800 on moveover.

State (Goldberg) (865; 15-50)—"Great John L." (UA) (2d run) and "Dorian Gray" (M-G) (3d run). Light $2,200. Last week, "Thrill of Romance" (M-G) (3d run), big $3,400.

'Kiss, Tell' Smash $18,000, Cincy Ace

Cincinnati, Oct. 9.

Two smash newcomers and winning markers for holdovers are giving downtown houses a plump session. "Kiss and Tell" at the Palace is leader currently, being several paces ahead of "Her Higness and Bellboy" in the larger Albee. Both are plenty good.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Highness and Bellboy" (M-G). Ritzy $16,000. Same last week on "Vines Tender Grapes" (M-G).

Capitol (RKO) (2,000; 44-70)—"Rhapsody in Blue" (WB) (2d wk). Strong $11,000 after hefty $16,000 teeoff. Holds.

Grand (RKO) (1,430; 44-70)—"Vines Tender Grapes" (M-G) (m.o.). Wholesome $8,000. Last week, "Born for Trouble" (WB) and "It All Came True" (WB) (reissues), sock $11,000.

Keith's (United) (1,500; 44-70)—"Anchors Aweigh" (M-G). Moveover for sixth and final downtown cruise. Sharp $5,000 after solid $6,600 last sesh.

Lyric (RKO) (1,400; 44-70)—"Born for Trouble" (WB) and "It All Came True" (WB) (reissues) (m.o.). Dandy $5,500. Last week, "Johnny Angel" (RKO), third downtown sesh, all right $4,000.

Palace (RKO) (2,600; 44-70)—"Kiss and Tell" (Col). Smash $18,000. Last week, "Shady Lady" (U), thin $8,500.

Shubert (RKO) (2,100; 44-70)—"State Fair" (20th). Second round of moveover. Fine $5,500 following big $9,500 last week.

'Marines'-'Tell to Star' Skyrockets to $23,500 In St. L.; 'Over 21' 19½G

St. Louis, Oct. 9.

The timely booking of "Pride of the Marines" and "Tell It to a Star" is skyrocketing biz at the 5,000-seater Fox. "Over 21" is comparatively as big at the smaller Loew's.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Over 21" (Col) and "Blackie Booked Suspicion" (Col). Solid $19,500. Last week, "G. I. Joe" (UA), $18,500.

Orpheum (Loew) (2,000; 30-60)—"G. I. Joe" (UA). Nice $6,500. Last week, "Anchors Aweigh" (M-G), $9,000.

Ambassador (F&M) (3,000; 50-60)—"Rhapsody in Blue" (WB) (2d wk). Will tack on $14,500 to swell $20,600 of first stanza.

Fox (F&M) (5,000; 50-60)—"Pride of Marines" (WB) and "Tell It to a Star" (Rep). Socko $23,500. Last week, "Why Girls Leave Home" (PRC) and "Jealousy" (Rep), $15,000.

Missouri (F&M) (3,500; 50-60)—"Lady on Train" (U) and "Girl Leave Home" (PRC). Neat $9,200. Last week, "Naughty Nineties" (U) and "Captain Eddie" (20th) $11,000.

St. Louis (F&M) (4,000; 40-50)—"Corn Is Green" (WB) and "Junior Miss" (20th). Okay $6,800. Last week, "Baby Face Morgan" (PRC) and "Hold That Woman" (PRC), $6,500.

Hub Off With H.O.s Blamed; 'Marines' $27,000, Kaye Ups 'Gang' Big $30,000

Key City Grosses

Estimated Total Gross
This Week $2,912,200
(*Based on 21 Cities, 178 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,749,500
(*Based on 24 cities, 189 theatres*)

'Radio Stars' Helped To $22,000 by J. Dorsey In Mpls.; 'Lady' Bright 12G

Minneapolis, Oct. 9.

With holdovers predominating, Jimmy Dorsey's band on the stage is boosting "Radio Stars on Parade" to best figure in town at Orpheum. However, the State's "Lady on a Train" is the standout picture currently.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Song of Prairie" (20th), "Dangerous Intruder" (PRC) and "Come Out Fighting" (Mono). Oke $1,800 in 5 days. Last week, "Caribbean Mystery" (20th) and "Swingin' on Rainbow" (Rep), okay $2,000 in 6 days.

Century (P-S) (1,600; 44-60)—"Imitation of Life" (U) and "East Side of Heaven" (U) (reissues). Old favorites still have what it takes, and great $9,000 looms. Last week, "Over 21" (Col) (3d wk), satisfactory $5,500.

Gopher (P-S) (1,000; 40) — "The Cheaters" (Rep). Well-liked but mild $2,500 likely. Last week, "That's Spirit" (U), $2,500.

Lyric (P-S) (1,100; 44-60)—"State Fair" (20th) (m.o.). Third loop stand, but still packs wallop. Good $5,000. Last week, "Captain Eddie" (20th) (2d wk), $4,000.

Orpheum (P-S) (2,800; 44-70)—"Radio Stars on Parade" (RKO) and Jimmy Dorsey orch on stage. Dorsey a magnet here, pulling up picture to very good $22,000. Last week, "1,001 Nights" (U) (2d wk), fair $6,000 in 6 days.

Radio City (P-S) (4,000; 44-60)—"Duffy's Tavern" (Par) (2d wk). A boxoffice ace here, holding to good $9,000 after colossal $21,000 initialer.

State (P-S) (2,300; 44-60)—"Lady on Train" (U). Brisk $12,000. Last week, "State Fair" (20th) (2d wk), good $10,000.

Uptown (Par) (1,100; 40-50)—"Christmas in Conn." (20th). First nabe showing. Big $5,000. Last week, "You Came Along" (Par), $4,000.

World (Par-Steffes) (350; 44-80)—"Dorian Gray" (M-G) (2d wk). Fancy $3,500 after great $4,700 first week.

A. & C. OKAY $13,000, PACES SLOW L'VILLE

Louisville, Oct. 9.

"Abbott and Costello in Hollywood," at Loew's State, looks to top the list this week. Biz is on the slow side, with Louisville in Little World Series keeping patrons away from theatres.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Lady on Train" (U) and "Easy to Look At" (U) (m.o.). Doing nicely at $4,000. Last week, "You Came Along" (Par) and "Jealousy" (Par) (m.o.), $4,500.

Kentucky (Switow) (1,200; 30-40)—"Nob Hill" (20th) and "Unseen" (Par). Trim $1,700. Last week, "Thrill of Romance" (M-G) and "See My Lawyer" (U), $1,800.

Loew's State (Loew's) (3,300; 40-60)—"In Hollywood" (M-G) and "Naughty Marietta" (M-G) (reissue). Looks town topper at okay $13,000. Last week, "Vine Have Tender Grapes" (M-G) and "Hidden Eye" (M-G), fair $12,000.

Mary Anderson (People's) (1,000; 40-60)—"Rhapsody in Blue" (WB) (3d wk). Solid $7,000. Last week was big $9,000.

National (Standard) (2,400; 50-75)—"Night Club Girl" (U) and vaude bill headed by Guy Kibbee and Mary Beth Hughes, others. Got flock of newspaper publicity, which is helping to good $11,000. Last week, "Arson Squad" (PRC) and vaude on stage, fair $8,500.

Rialto (Fourth Avenue) (3,400; 40-60)—"Wonder Man" (RKO) and "West of Pecos" (RKO). Medium $12,000 or near. Last week, "Lady on Train" (U) and "Easy to Look At" (U), fine $15,000 and moveover.

Strand (Fourth Avenue) (1,400; 40-60)—"Uncle Harry" (U) and "Mama Loves Papa" (RKO). Modest $4,500. Last week, "On Stage Everybody" (U) and "Caribbean Mystery" (20th), $4,000.

Boston, Oct. 9.

"State Fair" is going so strong at Keith Memorial that it already has been booked for third week before second stanza expires. "Anchors Aweigh" is another winner at State and Orpheum on holdovers. Biz is not too big all over this stanza.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"River Gang" (U) with Sammy Kaye orch, Mack & Desmond, Cy Reeves, others, on stage. Big $30,000. Last week, "Born for Trouble" (WB) and "It All Came True" (WB) (reissue), with Bob Chester orch, Steve Evans, others, wow $34,000.

Fenway (M-P) (1,375; 40-74)—"Purple Heart" (20th) and "My Friend Flicka" (20th) (reissues), 2 days, plus "You Came Along" (Par) and "Follow That Woman" (Par), 5 days. Thin $5,000. Last week, "Love, Honor" (Rep) and "Boy, Girl, Dog" (Rep), $7,000.

Metropolitan (M-P) (4,367; 40-74)—"Pride of Marines" (WB) and "Scotland Yard Investigator" (Rep). Average-$27,000. Last week, "You Came Along" (Par) and "Follow That Woman" (Par) (2d wk), $18,000.

Memorial (RKO) (2,900; 40-74)—"State Fair" (20th) and "Strange Confession" (20th). Wow $24,000 for second week. Last week, $29,000.

Orpheum (Loew) (2,900; 35-75)—"Anchors Aweigh" (M-G) (2d wk). Great $24,000. Last week, $29,000.

Paramount (M-P) (1,700; 40-74)—"Purple Heart" (20th) and "My Friend Flicka" (20th) (reissues), first 2 days, and "You Came Along" (Par) and "Follow That Woman" (Par), 5 days. Only $9,000. Last week, "Love, Honor" (Rep) and "Boy, Girl, Dog" (Rep), solid $13,000.

State (Loew) (3,200; 35-75)—"Anchors Aweigh" (M-G) (2d wk). Strong $14,000. Last week, big $20,000.

Translux (Translux) (900; 20-74)—"Tiger Woman" (Rep) and "Night of Terror" (Emb.). Average $4,000. Last week, "Fatal Witness" (Rep) and "Walked With Zombie" (RKO), same.

'FAIR' SNAPPY 16G, PROV.; 'BLESSED' 15G

Providence, Oct. 9.

Majestic's "State Fair" and Loew State's "Twice Blessed" highlight the new spots. RKO Albee's "Wonder Man" rolls along in its second week, doing great trade.

Estimates for This Week

Albee (RKO) (2,200; 44-60)—"Wonder Man" (RKO) and "Two O'Clock Courage" (RKO) (2d wk). Spotting nifty $14,000 after wow $19,000 in opener.

Carlton (Fay-Loew) (1,400; 40-50)—"All Came True" (WB) and "Born for Trouble" (WB) (reissues). Nice $5,000. Last week, "G. I. Joe" (UA) and "Crime Doctor's Courage" (M-G) (2d run), $4,000.

Fay's (Fay) (1,400; 40-50)—"Sunset in El Dorado" (Rep) and vaude on stage. Fancy $7,000. Last week, "Easy to Look At" (U) and vaude on stage, good $6,000.

Majestic (Fay) (2,200; 43-60)—"State Fair" (20th). Snappy $16,000. Last week, "Pride of Marines" (WB) (2d wk), nice $12,000.

Metropolitan (Snider) (3,200; 44-85)—"Behind City Lights" (Rep) and Enoch Light orch heading stage show for three-day weekend run. So-so $5,000. Last week, "Vampire's Ghost" (Mono) and Jaques Renard orch on stage, fairish $2,500 for Sunday stand.

State (Loew) (3,200; 43-60)—"Twice Blessed" (M-G) and "Bewitched" (M-G). Healthy $15,000. Last week, "Guest Wife" (UA), strong $18,000.

Strand (Silverman) (2,200; 44-60)—"Duffy's Tavern" (Par). Opened Monday (8). Last week "You Came Along" (Par) and "Tell to Star" (Par) (2d wk), good $9,000.

N. Y. Incorps.

Albany, Oct. 9.

Continental Motion Pictures Corp. chartered to deal in films and sound tracks, with offices in New York. Capital stock is 100 shares, no par value.

Film Rights Export Corp. and Film Rights International, Ltd., chartered to conduct a business in films and negatives, with offices in New York.

Alliance Productions, Inc., chartered at Los Angeles to conduct a theatrical business, now maintains New York State offices in New York City. Edward Gross is president of the corporation, which has a capital stock of 3,000 shares, no par value.

Olympic Productions, Inc., chartered to conduct a business in motion picture production, films and negatives, with offices in New York. Capital stock is $20,000, $1 per value. Directors are Armand D. Deutsch, New York City; Stanley E. Kramer, Beverly Hills, Cal.; Nathan W. Levin, New York.

'Dolly Sisters'-Regan Hot 65G, Chi; 'Marines' Wow 30G, 'Harry' Hefty 28G

Chicago, Oct. 9.

"The Dolly Sisters," having its world preem at the Chicago, is this week's outstanding entry. Turnaway crowds on opening day (Fri.), aided by the personal appearances of June Haver, one of film's stars, George Jessel and other 20th-Fox luminaries gave it a good getaway, with bangup $65,000 likely. Phil Regan heads stage show.

Other new attractions are "Pride of Marines," at the Roosevelt, which should garner splendid $30,000 and Palace's twin bill of "Uncle Harry" and "Easy to Look At," with rousing $28,000 on top. Oriental looks to very good $35,000 for last six days of "G.I. Joe" and Frankie Masters orch-Bill Robinson combination, in third stanza.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"1,001 Nights" (Col) (3d wk). Nice $10,000. Last week, $12,000.

Chicago (B&K) (3,900; 55-95)—"Dolly Sisters" (20th) with Phil Regan heading stage show. Bangup $65,000. Last week, "Over 21" (Col) and stage show headed by Henny Youngman (2d wk), strong $41,000.

Garrick (B&K) (900; 55-95)—"In Hollywood" (M-G) and "Hidden Eye" (M-G) (2d wk). Bright $12,000. Last week, snappy $14,000.

Grand (RKO) (1,150; 55-95)—"East Side Heaven" (U) and "Imitation of Life" (U) (reissues) (3d wk in Loop). Sturdy $11,000. Last week, "Mounted Police" (Par) (reissue) (2d wk), 5 days, and "Back Bataan" (RKO) (3d wk in Loop), 5 days, and "East Side Heaven" (U) and "Imitation of Life" (U) (reissues), 2 days, snug $10,000.

Oriental (Iroquois) (3,240; 55-95)—"G.I. Joe" (UA) and Bill Robinson and Frankie Masters orch on stage. Six days of third week. Robust $35,000. Last week, strong $46,000.

Palace (RKO) (2,500; 55-95)—"Uncle Harry" (U) and "Easy to Look At" (U). Rousing $28,000. Last week, "East Side Heaven" (U) and "Imitation of Life" (U) (reissues), 5 days, and "Harry" (U) and "Easy Look At" (U), 2 days, dandy $23,500.

Roosevelt (B&K) (1,500; 55-95)—"Pride of Marines" (WB). Stout $30,000. Last week, "Christmas in Conn." (WB) (5th wk), rousing $18,000.

State-Lake (B&K) (2,700; 55-95)—"Love Letters" (Par) (3d wk). Brisk $28,000. Last week, $32,000.

United Artists (B&K) (1,700; 55-95)—"Anchors Aweigh" (M-G) (4th wk). Solid $20,000. Last week, $24,000.

Woods (Essaness) (1,200; 55-95)—"Johnny Angel" (RKO) (2d wk). Corking $26,000. Last week, near same.

'Tavern' Strong $35,000, Frisco

San Francisco, Oct. 9.

"Duffy's Tavern" opened big at Fox, the sole opening downtown in a relatively quiet week punctuated by the telephone and bus strikes which may upset the prospects later on. All holdovers are stout.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Duffy's Tavern" (Par). Strong $35,000. Last week, "Love Letters" (Par) (2d wk), nice $23,000.

Warfield (FWC) (2,656; 55-85)—"Rhapsody in Blue" (WB) (2d wk). Good $20,000. Last week, trim $27,000.

Paramount (FWC) (2,646; 55-85)—"Tender Grapes" (M-G) (2d wk). Fine $21,000. Last week, thumping $28,000, and way over expectancy.

St. Francis (FWC) (1,400; 55-85)—"Love Letters" (Par) (m.o.). Fancy $14,000. Last week, "Mounted Police" (Par) (reissue), $10,000.

State (FWC) (2,133; 55-85)—"Shores of Tripoli" (20th) (reissue). Routine $10,000. Last week, "Wonder Man" (RKO) (7th wk), solid $11,000.

Golden Gate (RKO) (2,448; 60-95)—"Johnny Angel" (RKO) (2d wk) and Joe Reichman orch on stage. Pleasing $32,000. Last week, with Louis Armstrong orch, great $38,000.

United Artists (Blumenfeld) (1,207; 40-85)—"Bedside Manner" (UA) (2d wk). Robust $14,000. Last week, excellent $16,500.

Orpheum (Blumenfeld) (2,448; 40-85)—"Over 21" (Col) (2d wk). Stout $20,000 or over. Last week, socko $24,500, and a bit over hopes.

'Kiss' Lusty 18G, Balto; 'Capt. Kidd' Okay 15G

Baltimore, Oct. 9.

Steady biz here this week with "Kiss and Tell," at the combo Hippodrome, reaching a robust total, and "Captain Kidd" doing fairly well at Loew's Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Captain Kidd" (UA). Getting some trade at around $15,000. Last week, "Tender Grapes" (M-G), okay at $16,200.

Hippodrome (Rappaport) (2,240; 25-74)—"Kiss and Tell" (Col) plus vaude. Reaching for strong $18,000. Last week, "Over 21" (RKO) (2d wk), nice $12,900.

Keith's (Schanberger) (2,460; 20-60)—"Shady Lady" (Par). Opens tomorrow (Wed.) after 10 days of "Lady on Train" (U) to rousing $18,800.

Mayfair (Hicks) (80; 25-55)—"Woman in Green" (U). Drawing average response at $4,000. Last week, "Crime Inc." (PRC), in similar groove at $3,700.

New (Mechanic) (1,680; 20-60)—"State Fair" (20th) (3d wk). Going nicely at $6,600 after a strong $7,400 last week.

Stanley (WB) (3,280; 25-65)—"Rhapsody in Blue" (WB) (2d wk). Holding well at $17,000 after smash getaway at $20,600.

Valencia (Loew's-UA) (1,840; 20-60)—"Tender Grapes" (M-G) (m.o.). Average $4,000. Last week, "Guest Wife" (UA) (m.o.), $3,800.

'Wife' Loud $26,500 in 3 Denver Spots; 'Anchors' Bangup 19G, 'Tavern' 16½G

Denver, Oct. 9.

"Anchors Aweigh" is doing top money for a single theatre at the Orpheum. "Guest Wife" will land the greatest total, playing at three houses. "Duffy's Tavern" is packing the Denham to win a holdover.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"State Fair" (20th) and "Shanghai Cobra" (Mono), after week at Denver, Esquire, Webber. Big $8,000. Last week, "Pride of Marines" (WB) and "Tell It to Star" (Rep) (m.o.), good $6,000.

Denham (Cockrill) (1,750; 35-70)—"Duffy's Tavern" (Par). Great $16,500, and holds. Last week, "Incendiary Blonde" (Par) (4th wk) and "Unseen" (Par), fine $11,500.

Denver (Fox) (2,525; 35-74)—"Guest Wife" (UA) and "Crime Doctor's Warning" (Col), day-date with Webber, Esquire. Fancy $18,000. Last week, "State Fair" (20th) and "Shanghai Cobra" (Mono), also Esquire, Webber, big $20,000.

Esquire (Fox) (742; 35-74)—"Guest Wife" (UA) and "Crime Doctor's Warning" (Col), also Denver, Webber. Brisk 4,500. Last week, "State Fair" (20th) and "Shanghai Cobra" (Mono), also Denver, Webber, nice $4,000.

Orpheum (RKO) (2,600; 35-74)—"Anchors Aweigh" (M-G). Great $19,000, and holds. Last week, "George White Scandals" (RKO) and "West of Pecos" (RKO), big $16,000.

Paramount (Fox) (2,200; 35-74)—"Wildfire" (SG) and "River Gang" (U). Big $11,000. Last week, "Men in Diary" (U) and "Jungle Captive" (U), fine $10,000.

Rialto (Fox) (878; 35-74)—"Pride of Marines" (WB) and "Tell It to Star" (Rep), after week at each Denver, Esquire, Webber, Aladdin. Good $4,500. Last week, "Lady on Train" (U) and "Forever Yours" (Mono) (m.o.), good $4,500.

Webber (Fox) (750; 35-74)—"Guest Wife" (UA) and "Crime Doctor's Courage" (Col), also Esquire, Denver. Fine $4,000. Last week, "State Fair" (20th) and "Shanghai Cobra" (Mono), also Esquire, Denver, fine $4,000.

'Rhapsody' Terrif 25G, Buff.; 'Tavern' Tall 22G

Buffalo, Oct. 9.

Business snapped back this week, with "Rhapsody in Blue" and "Duffy's Tavern," leading the big upbeat.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Duffy's Tavern" (Par). Smash $22,000 or better. Last week, "Junior Miss" (20th) and "Way Ahead" (20th), barely passable at $13,000.

Great Lakes (Shea) (3,000; 40-70)—"Rhapsody in Blue" (WB). Terrific $25,000 or close. Last week, "Anchors Aweigh" (M-G) (3d wk), hefty $11,000.

Hipp (Shea) (2,100; 40-70)—"It All Came True" (WB) and "Always in Heart" (WB) (reissues). Trim $10,000. Last week, "You Came Along" (Par) and "Apology for Murder" (PRC) (m.o.), stout $10,500.

Lafayette (Basil) (3,300; 40-70)—"Beside Manner" (UA) and "Ten Cents a Dance" (Col). Tall $13,500. Last week, "On Stage Everybody" (U) and "Woman in Green" (U), modest $8,500.

20th Century (20th Cent.) (3,000; 40-70)—"George White's Scandals" (RKO) and "Falcon in San Francisco" (RKO) (2d wk). Mildish $7,000 after rousing $15,000 first week.

'Corn' Lush 14½G, Mont'l

Montreal, Oct. 9.

Bad weather is slowing biz in nearly all spots. "Corn Is Green" looks tops.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Affairs of Susan" (Par). Neat $9,000 for second week. Last week, big $14,000 for opener.

Capitol (CT) (2,700; 35-62)—"Where Go From Here" (20th) and "I'm From Missouri" (Par). Fine $12,500. Last week, "Pillow to Post" (WB) and "Town Went Wild" (PRC), $8,500.

Loew's (CT) (2,800; 35-67)—"Corn Is Green" (WB). Sturdy $14,500. Last week, "Incendiary Blonde" (Par), $9,000 for third week.

Princess (CT) (2,300; 35-47)—"Fighting Guardsman" (Col) and "Gay Senorita" (Col). Solid $7,500, and holds. Last week, "Frozen Ghost" (U) and "Jungle Captive" (U), $5,000.

'Murder'-Carle Det. Leader, 43G

Detroit, Oct. 9.

"Murder He Says," at the Michigan with Frankie Carle band and others on stage, looks like the best bet currently. Otherwise, the first games of World Series here have slowed up biz apparently. "Blood on Sun" is solid on second week at the Palms-State, and an exception to downtrend.

Estimates for This Week

United Artists (United Detroit) (3,000; 60-85)—"Highness and Bellboy" (M-G) and "Hidden Eye" (M-G). Fine $19,000. Last week, "Anchors Aweigh" (M-G) and "Swing Shift Cinderella" (M-G) (4th wk), good $14,000.

Broadway-Capitol (United Detroit) (2,800; 60-85) — "Johnny Angel" (RKO) and "Radio Stars Parade" (RKO). From Michigan, good $15,000. Last week, "You Came Along" (Par) and "Come Out Fighting" (Mono), from Michigan, $13,500.

Madison (United Detroit)—"Without Love" (M-G) and "Flame Barbary Coast" (RKO). Fairish $5,400. Last week, "It's a Pleasure" (RKO) and "This Man's Navy" (Mono), $5,000.

Michigan (United Detroit) (4,000; 60-90)—"Murder He Says" (Par) and Frankie Carle orch on stage. Wow $43,000. Last week, "Johnny Angel" (RKO) and "Radio Stars Parade" (RKO), fine $27,000.

Palms-State (United Detroit) (3,000; 60-85)—"Blood on Sun" (UA) and "Phantom 42d St." (Mono) (2d wk). Solid $19,000. Last week, great $24,000.

Downtown (Balaban) (2,800; 60-90)—"Fatal Witness" (Rep) with Peggy Ryan, Mills Bros., Henny Youngman on stage. Fine $24,000. Last week, "Why Girls Leave Home" (PRC) plus "Miss America of 1945," "Miss Detroit," and Johnny "Scat" Davis on stage, good $22,500.

Adams (Balaban) (1,700; 60-85)—"Wonder Man" (RKO) and "Sgt. Mike" (Col) (4th wk). Steady $14,000 after neat $15,000 last week.

Fox (Fox-Michigan) (5,000; 60-85)—"Over 21" (Col) and "Can't Do Without Love" (Col), and Dr. I. Q. on stage one night. Modest $27,000. Last week, "State Fair" (20th) and "River Gang" (U) (2d wk), fine $29,000 after first week's sock $39,000.

'Christmas' Terrif 18G In Spotty K.C.; 'Police' Bright 13G, 'Pride' 14G

Kansas City, Oct. 9.

Despite new screen fare at all the deluxers here biz generally is spotty. "Christmas in Connecticut," dualed with "Falcon in San Francisco" at the Orpheum, is tops by a wide margin. "Pride of the Marines," at the Newman, is next best.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Mounted Police" (Par) (reissue). Bright $13,000. Last week, "State Fair" (20th) (2d wk), great $15,000.

Midland (Loew's) (3,500; 45-65)—"Twice Blessed" (M-G) and "Bewitched" (M-G). Modest $12,000. Last week, "Over 21" (Col) and "10c a Dance" (Col), lusty $17,000, and beyond hopes.

Newman (Paramount) (1,900; 46-65)—"Pride of Marines" (WB). Stout $14,000. Last week, "Incendiary Blonde" (Par) (3d wk), nice $8,000.

Orpheum (RKO) (1,500; 46-65)—"Christmas in Conn." (WB) and "Falcon San Francisco" (RKO). Socko $18,000. Last week, "Back to Bataan" (RKO) and "Mama Loves Paoa" (RKO), big $14,000.

Tower (Fox-Joffee) (2,100; 39-60)—"White Pongo" (PRC) and "Easy to Look At" (U) with vaude. Big $10,500. Last week, "Caribbean Mystery" (20th) and "Midnight Manhunt" (Par) plus stage revue, $10,000.

'Waldorf' Sock 125G, N.Y.; 'G.I. Joe' Big 26G at Pop Scale, Mild 8G, Roadshow, 'Spirit' Tall 40G, '92d St.'-Stage 100G, 2d

Broadway currently shows some slackening of pace by holdovers but these, together with new bills, still add up to a respectable gross total. Weather has been generally favorable, and the past weekend showed good strength.

In the sensational class among new arrivals is "Weekend at the Waldorf" which will end its first week tonight at around $125,000. "G.I. Joe" is day-and-dating in two Times Square houses, the Globe and Gotham, with the policy continuous at the former while at latter, a smaller operation, picture is on a roadshow basis at advanced admissions. "Joe" is doing strongly at the Globe at an indicated $26,000 but at the Gotham it's not doing well at only about $8,000. This does not include the $1,200 grossed on the special opening performance Friday night (5) which was for the benefit of the N. Y. National War Fund. "Joe" holds at both houses.

Another major entry of the past week was "Blithe Spirit" at the Winter Garden. Despite spotty notices it's heading for approximately $40,000 or better, very good, and remains over. Ambassador, which came in with "Fighting Guardsman," is doing okay at $10,000 or near. At the little Rialto, "River Gang" is hitting a fast stride for the same amount.

Although the picture recently finished a sock 10-week engagement at the Capitol, "Anchors Aweigh," on second run at the State, is piling 'em in for a probable big $37,000. House has Willie Howard, Mildred Bailey and Prof. Lamberti on stage.

Holdovers are led by "House on 92nd St.", which is at the large Roxy with special edition of Copacabana Revue, Rosario and Antonio and Carl Ravazza. Second week, ended last night (Tues.), hit a mammoth $100,000.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"Fighting Guardsman" (Col). Doing satisfactorily at $10,000 or near, and holds. Last week, second for "Men in Diary" (U), light $5,000.

Astor (City Inv.) (1,300; 70-$1.40)—"Wonder Man" (RKO) (18th wk). Looks to get good $24,000 this week. Holds. Last week was $27,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Highness and Bellboy" (M-G), with Gene Krupa orch, Senor Wences and Wesson Bros. in person (2d wk). Tapering off considerably but still very good at $71,000. Initial week was excellent $86,000. Stays on.

Criterion (Loew's) (1,700; 60-$1.25)—"Shady Lady" (U) opens here today (Wed.). Concluding five days on fourth week of "Lady on Train" (U), ended last night (Tues.) was a good $22,000, while full third stanza hit stout $32,000.

Globe (Brandt) (1,416; 70-$1.50)—"G. I. Joe" (UA). Doing strongly at indicated $26,000 or better. Holds. Is day-dating at Gotham, where on roadshow run. Globe had been closed down to permit redecoration.

Gotham (Brandt) (900; $1.50-$2.40)—"G. I. Joe" (UA). Disappointing on roadshow basis here, two shows daily and three on Saturdays-Sundays, all seats reserved. Initial week's gross will be only about $8,000, but holds. Last week, "Wanderer of Wasteland" (RKO), was weak $6,500.

Hollywood (WB) (1,499; 65-$1.10)—"Rhapsody in Blue" (WB) (16th wk). Off to $18,000 but oke on 15th frame through last night (Tues.). Last week was $22,600.

Palace (RKO) (1,700; 60-$1.20)—"George White's Scandals" (RKO) opens today (Wed.) after four fine money-making weeks with "Back to Bataan" (RKO), finale being $17,000, the third round, $23,000.

Paramount (Par) (3,664; 70-$1.20)—"Duffy's Tavern" (Par), Andrews Sisters, Tim Herbert and Vic Schoen orch (5th wk). Still big b.o., fourth week, ended last night (Tues.), having been $70,000, the third $80,000.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Weekend at Waldorf" (M-G) and stageshow. Terrific from the gun, looking a smash $125,000 on first week, and holding, of course. Fourth week of "Vines Have Tender Grapes" (M-G) was juicy $94,000.

Rialto (Mayer) (594; 35-85)—"River Gang" (U). Pulling stoutly at $10,000 and remains. Last week, "Isle of Dead" (RKO) (4th wk), okay $7,000.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Love Letters" (Par) (7th wk). Continues to draw heavily, this week looking $46,000 or over. Sixth finished very strongly at $51,000. Remains further. "Lost Weekend" (Par) is slated next.

Roxy (20th) (5,836; 65-$1.10)—"House on 92nd St." (20th), special edition Copacabana Revue, Rosario and Antonio, Carl Ravazza (3d wk). Finished second round last night (Tues.) at sock $100,000. Initial seven days hit huge $114,000.

State (Loew's) (3,450; 43-$1.10)—"Anchors Aweigh" (M-G) (2d run), with Willie Howard, Mildred Bailey and Prof. Lamberti in person. Hitting on all sixes for a big $37,000. Last week, "You Came Along" (Par) (2d run) and Jimmie Lunceford orch, plus Four Step Bros., hit nice $30,500.

Strand (WB) (2,756; 75-$1.20)—"Mildred Pierce" (WB) and Russ Morgan orch, plus Three Stooges (2d wk). Holding up vigorously for probable $58,000, while initial week went to socko $69,500. Remains a third.

Victoria (Maurer) (720; 70-$1.20)—"Fall of Berlin" (Artkino) (2d wk). Russian-made war documentary will get oke $13,000 on holdover, while first week reached a strong $23,000. Goes a third frame.

Winter Garden (UA) (1,312; 60-$1.50)—"Blithe Spirit" (UA). British-made, based on Noel Coward play, reopened this legit as a film house last week and got away stoutly despite mixed notices. Initial stanza should be a very strong $40,000 or over. Holds.

'Anchors' Husky 37½G in Philly

Philadelphia, Oct. 9.

Biz is healthy this week in Philly. Preem of "Anchors Aweigh" is standout at the Stanley, where great week looms. Holdovers of "Love Letters," "State Fair" and "Rhapsody in Blue" all look big. Long-dark Erlanger, operated by William Goldman, bows tomorrow (Wed.) with "Wonder Man."

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Junior Miss" (20th) (3d wk). Fairish $8,200. Second week, bright $12,500.

Arcadia (Sablosky) (700; 40-85)—"Highness and Bellboy" (M-G) (2d run) (2d wk). Nice pace at $7,500. Last week, hefty $8,000.

Boyd (WB) (2,760; 40-85)—"Rhapsody in Blue" (WB) (6th wk). Nice $15,500 for this canto. Last week, trim $17,800.

Earle (WB) (2,760; 50-95)—"Radio Stars on Parade" (RKO) with stage show including Marylin Maxwell and Johnnie Johnston. Sturdy $27,500. Last week, "Gay Senorita" (Col) plus stage show headed by Martha Raye, $25,500.

Fox (Fox) (2,250; 40-85)—"State Fair" (20th) (2d wk). Initial week under Fox operation (house transferred last week from WB). Rugged $24,000. Opener was solid $31,000 plus nice $4,500 for Earle showing Sunday.

Karlton (Goldman) (1,000; 40-85)—"Incendiary Blonde" (Par) (2d run). Robust $9,000. Last week, "Along Came Jones" (RKO), not too forte at $5,800 for second run.

Keith's (Goldman) (2,200; 40-85)—"Counter-Attack" (Col) (2d run). Pallid $3,500. Last week, "East Side of Heaven" (U) and "Imitation of Life" (U) (reissues) (4th wk), rousing $6,000.

Manhattan (WB) (4,692; 40-85)—"Love Letters" (Par) (2d wk). Solid $35,000. Opener was strong $45,000.

Stanley (WB) (2,760; 40-85)—"Anchors Aweigh" (M-G). Great $32,500 plus neat $5,000 for Sabbath showing at Earle. Last week, "Cristmas in Conn." (WB), fine $16,000 for fourth week.

Stanton (WB) (1,475; 40-85)—"Paris Underground" (UA) (2d wk). Fair $9,000. Opener was big $14,500.

'STATE FAIR' $20,000 TOPS NEW WASH. FILMS

Washington, Oct. 9.

Holdovers will slow pace this week. Surprise of session is "It All Came True," reissue at Metropolitan. "State Fair" is only big newcomer, shaping good at Palace.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Highness and Bellboy" (M-G) (2d wk), plus vaude. Neat $22,000 after great $32,000 opener.

Columbia (Loew) (1,234; 44-72)—"You Came Along" (Par). Fancy $9,000. Last week, "Bell for Adano" (20th), $7,000.

Earle (WB) (2,240; 30-90)—"Rhapsody in Blue" (WB). Okay $19,500 after $26,000 opener, nice.

Keith's (RKO) (1,800; 44-72)—"Shady Lady" (U). Trim $10,000. Last week, "Wonder Man" (RKO) (3d wk), big $11,500.

Metropolitan (WB) (1,800; 44-72)—"It All Came True" (WB) (reissue). Surprisingly strong $12,000. Last week, "Pride of Marines" (WB) (2d wk), hot $7,500.

Palace (Loew) (2,778; 44-72)—"State Fair" (20th). Good $20,000 or over. Last week, "Anchors Aweigh" (M-G) (3d wk), rousing $16,000.

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London Film Biz Off, But Hits Still Big; 'Tavern' Sock 18G, 'Dead of Night' Wow 14G, 'Lady' Ditto, 'Eddie' 15G, 3d

London, Sept. 25.

Unlike the legit biz in West End, pictures are not doing as strong as they have been. Main reason for the drop is departure of many American troops and end of holiday season, with not so many visitors around town.

Good product still draws. In this class are "Dead of Night" (Eagle-Lion), made by Ealing studios, which is cleanup at Gaumont, topping all previous biz at this house. Also "Duffy's Tavern," Paramount, at Carlton (Par). This one is the surprise hit. It was expected to do well due to its radio session here last year, but not counted on to break the house record. "Capt. Eddie," in third week at Odeon, also is big.

Estimates at $4 to Pound

Carlton (Par)—"Duffy's Tavern" (Par) (2d wk). A surprise smash, beating everything house has ever had on five shows daily basis, instead of twice daily, which has been policy of house. Doing steady $18,000. Will continue till Oct. 18, after which "Road to Utopia" (Par) follows. Could stay longer, but house is committed to big preem on this, with proceeds to go to English Stage Door Canteen Fund.

Empire (Metro)—"Perfect Strangers" (M-G-London) (4th wk). Has done very well, with first week's intake $28,000, which was duplicated on second stanza. It's now around $24,000 on fourth and final week. Moves to Ritz (Metro), small house adjoining Empire, with "Son of Lassie" (M-G) replacing for one week, after which "Valley of Decision" (M-G) follows for a run.

Odeon (G-B)—"Capt. Eddie" (20th) (3d wk). Topped $18,500 on first stanza, with second week around $17,000. Third week looks near $15,000. Stays for fourth week, then being replaced by "Where We Go From Here" (20th) and "Journey Together" (RKO) for three weeks.

Gaumont (G-B)—"Dead of Night" (Eagle-Lion). One of biggest hits house has had in years, with long lines daily. Has done steady $14,000 weekly, nearly capacity. Staying till Oct. 18, eve of general release; then replaced by "State Fair" (20th).

Leicester Square (ABFD)—"Lady on a Train" (U) (1st wk). Should have no trouble in doing $14,000, big. Durbin is still boxoffice, and good for four weeks at least.

London Pavilion (UA) — "The Southerner" (UA) (4th wk). Fair trade first two weeks, averaging $12,000 per, with final stanza expected to touch $9,500. "G.I. Joe" (UA) skedded to follow.

Marble Arch Pavilion (G-B)—"Henry V" (Eagle-Lion) (40th wk). Has proved money maker, with weekly average never below $8,000, strong for this small house on twice-daily policy. Expected to stay for some time, despite having been generally released.

New Gallery (G-B)—"1,001 Nights" (Col) (4th wk). Not up to hopes, with takings around $6,000, after first week's hefty intake of over $8,500. Picture was counted on to run 12 weeks, but being replaced by "Over 21" (Col) in about a week.

Plaza (Par)—"You Came Along" (Par) (3d wk). Started off well, with first week around $16,000, but fell off on second stanza to near $12,000. Staying fourth week, with "Lost Week-End" (Par) replacing.

Tivoli (G-B)—"Ten Little Niggers" (20th) (1st wk). Opened well for this out-of-way spot, and expected to touch $10,000. Staying three weeks, which is good for this generally fortnightly change house. This is from original British legiter of same title, but being released in U. S. as "Then There Were None."

Warners (WB)—"Objective Burma" (WB) (1st wk). Crix gave this terrific panning, general condemnation being due to alleged insult to Britain's 14th Army. But business was big. Campaign to have it taken off was at first flouted by Max Milder, Warner chief here, but he changed his mind later in week. Comes off after one week, with decision made not to release it in England. Looks easy $16,000 for single week. "Conflict" (WB) follows.

HAYDEN TALBOT'S SUIT FOR FILM PLAGIARISM

London, Oct. 9.

Writs have been served on British National and Anglo-American film distributors by Hayden Talbot's lawyer, alleging plagriarism of his novel, "It's the Law," in the former's recent film, "Query." Film only recently was released, and has been booked for the entire Associated British Picture Corp. circuit.

Anglo-American is releasing the picture in Britain, while British National produced it. "It's the Law" was made into a silent film by 20th-Fox a number of years ago in the U. S.

Weltner Preps London Trip for Par Look-See

Following the departure of Robert Schless, Paramount International's chief in Europe and Near East, for Paris last Monday (8), it was revealed that George Weltner, company's proxy, is due to leave for Europe on Oct. 21. Schless may be away for six months, surveying conditions in Europe and the Near East. He headquarters in Paris, but has been at the N. Y. homeoffice for the last two months.

Weltner plans going directly to London because affairs in Great Britain will take up the bulk of his attention on this trip. He may make a brief visit to France, but will return to N. Y. before making an extended tour of the overseas territory.

Argent. Show Biz Czar Resigns, Pix Industry Happier; Ease Decrees

Buenos Aires, Oct. 2.

Although a veil of secrecy is maintained by the Argentine military dictatorship over why it decreed a clean-up in the Press and Propaganda Secretariat, including the Entertainment Board, the Argentine film industry feels that it could submit sufficient reasons for banishing Don Alfredo Bolognesi, who headed that board until last week, and who was responsible for banning so many anti-Nazi pix. Under the Bolognesi rule, exhibitors and distributors were irked by many things, being summoned to meetings at his office in the most peremptory manner, only to be kept waiting for hours and then hauled up to the treated like school-boys.

Before Bolognesi was ordered out, he must have felt his position was shaky, because he adopted a more conciliatory tone with picture biz reps. No appointment has yet been made to substitute Bolognesi.

In the meantime, the Movie Empresarios' Assn. is proceeding with the claims lodged before the Supreme Court and the Ministry of the Interior, protesting against Bolognesi's shuttering of two theatres, for supposed infraction of the Protectionist Decree. The Court has already called upon the Entertainment Board to furnish full details in the case, and also has presented the facts to the Attorney-General.

Despite all this, conditions in the film industry are not too bad, with steady confidence in the future and some film houses changing hands for high prices. Loew's International has announced construction of a 10-story office building over a 3,000-seater film theatre in centrally located Calle Tucuman.

French Stars Quit Comedie Francaise Over Operation

Paris, Oct. 2.

Official procrastination in providing suitable management of the Comedie Francaise, State-controlled, has resulted in the collective resignation by some of the best known members of the company.

Marie Bell, Madeleine Renaud, Renee Faure, Aime Clariond, Jean Louis Barrault, Jean Chevrier, Julien Bertheau and Jean Meyer all have quit.

Nobody appears to care to undertake managing the Comedie which for months has been run by various committees in a way which apparently is satisfactory neither for talent nor for the public. Andre Obey, supervisor of theatres in the Fine Arts ministry, has been forced to take on the management himself, besides his other duties.

Reisman on the Lam

Paris, Oct. 9.

Phil Reisman, RKO's foreign manager, now in Europe checking conditions first-hand, is due back here from Germany next week.

Reisman came over to London with Charles Koerner, RKO production chief.

Loew's Int'l Names Lopert to Foreign Job

Loew's International this week named I. E. Lopert supervisor of distribution and any dubbing or superimposing needed on pix the company obtains in the foreign market. Loew's International already has obtained three such pictures, two Mexican-made and the other made in Switzerland.

Originally Lopert and Vladimir Posner headed the company's Spanish synchronization in N. Y. Under the new alignment this will be handled entirely by Posner.

India's Mobile Pix Units to Educate

The government of India, feeling it will take 25 years to make people literate by means of the spoken word, is utilizing the screen and radio, meantime, to educate its masses. It has inaugurated a program calling for the immediate purchase of 224 mobile projector units, to show documentaries in its vast rural areas, with a goal of 1,000 units in five years. Plan is to buy the 224 units now, with the Government prepared to spend initially $1,600,000 for equipment alone. Practically all this will be spent in the U. S.

Documentaries and shorts also will be purchased here, according to P. N. Thapar, joint secretary of India's Information and Broadcasting Dept., who's in charge of India's film program. He is currently on a six-week visit to the U. S. to study American film methods and the equipment and films setup.

Film industry in India, Thapar added, made a good deal of money during the war; domestic servants who never attended the cinema before, now hum the latest film-musical tunes; and India expects a big theatre building program.

Native picture production has been active, and since the war 160 to 175 films have been made annually despite the raw stock shortage. Thapar pointed out that the greatest service the film industry has rendered India has been to produce a common language, a simplified or basic Hindustani, that will eventually take care of the many-tongued country's language difficulties.

India has about 1,630 theatres, Thapar disclosed, with about 230 showing only English-language films, latter being 80% American.

Col. Plans to Reorg Foreign Exchanges

London, Oct. 9.

Columbia plans to reorganize the company's foreign exchanges and survey the 16-millimeter situation in England and Europe. Joseph McConville, Col's foreign chief, here with Jack Segal, his assistant, revealed such plans.

The Columbia executives also are here to arrange for its English subsid to make bigger films for the world market. They leave for Paris in about two weeks.

Allan's N. Y., Coast O.O.

London, Oct. 9.

Anthony Havelock Allan, director for Cineguild, sailed on the Queen Mary from here Oct. 3 to see "Blithe Spirit," on which he served as associate producer, in N. Y., where it just opened.

Allan then plans to go to Hollywood for a visit to the studios.

Perkins Back

J. E. Perkins, Paramount International division manager in Australasia and Far East, returned to N. Y. from two-month tour of his territory yesterday (Tues.) on the Queen Elizabeth. Perkins said that business still was good in Australia and New Zealand while he was there, there being no appreciable slump after V-J Day.

Perkins went to Bombay, India, from Sydney, to investigate the fatal Par exchange blaze there which cost several lives, about 45 days ago. He found that the fire was due to spontaneous combustion, and was the third of a series of film exchange blazes there.

RITCHEY TO ENGLAND

Norton V. Ritchey, Monogram International prexy, leaves for England in about a week.

One of his latest appointments is William E. Osborne, named supervisor for the Far East.

Film Export Assn.'s Stand in Holland Will Be Key to Other Foreign Marts

Operation of the industry's Motion Picture Export Assn. in Holland, and possibility that the same setup may be used in other foreign countries, is being watched closely because of its far-reaching implications on post-war foreign revenue. If the efforts of the Export Assn. fail to accomplish the hoped-for results, it would prove a blow to foreign distribution in lands where allegedly high-handed methods have been employed.

Understood that American film companies have ducked using the Export Assn. except where found the only means of combating unreasonable Government or Government-sponsored embargoes or restrictions. Foreign managers claim that virtually two cartels were established in Holland. One was that distributors there refused to handle any product until it had been passed on and at the terms they wanted to pay. Second cartel backed up the first, this being the iron-clad rule of exhibitors that they would run only pictures passed in this way by the distributors. Both would have broken down, it's felt in N. Y., except that the Dutch government supported the entire alignment.

Result was that while there was no outright film monopoly established by Government decree, this Governmental backing had the same result. This backing meant that distribs, and in turn, the exhibs, could dictate terms to U. S. distributors. It resembles the old Italy monopoly established before the war by Musso's government which flatly dictated terms; how many pictures could be shown; which ones, etc.

Under the Export Assn., it's reported that American companies can say, in effect, "Here are our pictures and here are our terms." By making it virtually 100% the voice of the U. S. distirbs, the new association is able to practically say, "Take it or leave it" if the foreign interests concerned were inclined to quibble. In other words, the Export Assn. would be able to shut off the flow of American fare, and make it stick in lands where placed in operation.

Export Assn. likely will be employed only where it is apparent that U. S. product is needed to allow exhibitors to operate at profit. Understood that a high percentage of American films are needed in Holland if exhibs operate successfully. But if they are able to break down the united front of American distribs, Holland exhibitors, of course, figure they would be gainers. Attitude in such foreign lands where monopolies or similar restrictions are set up to obstruct the orderly process of doing business is that American companies had better withdraw completely, if need be, rather than operate for no profit.

Queensland, Australia, Seeks Theatre Control

Brisbane, Sept. 13.

State Government is readying legislation covering control of all cinemas in Queensland, including the fixing of rentals, and admission charges. Opposition to any governmental step-in likely will come from major circuits, ace indies, distribs, and others who believe that the film industry should be free of any Governmental control.

If Queensland legislation is successful, it's more than likely that other Aussie state governments (there are six plus the Federal Government) will want a finger in the industry pie.

Panizza, Colon Opera's Chief, Come to Blows Over Maestro's Effects

Montevideo, Oct. 2.

Stories that all is not running smoothly inside the Buenos Aires' Colon Opera, came to a head this week when a clash was reported between the Colon administrator, Luis Ochoa (formerly the theatre organist) and Argentine conductor and composer, Ettore Panizza, known in U. S. from many seasons' conducting at the Metropolitan. Panizza's prestige abroad has not endeared him to his less famous compatriot, the present Colon administrator. The latter was raised from the relative obscurity of a conservatory job to his present eminnence as Director of the Opera, as a result of his friendships in military circles.

Strained relations were not improved some time back when the administrator refused permission to stage Panizza's opera, "Aurora," at the request of admirers of the composer, who hoped to organize a fitting celebration of Panizza's 70th birthday and the 50th anniversary of his conducting.

That incident was followed this week by Director Ochoa invading the Panizza dressing room at the Opera and bundling out his collection of scores, private photographs and dressing gowns, which he threw out personally, with the explanation that as the Panizza contract was up, the dressing room was no longer at the conductor's disposal. When Panizza arrived on the scene fisticuffs occurred, requiring police intervention.

Paris Nitery Tooters Win Wage Tilt After Strike

Paris, Oct. 9.

Musicians' strike, which darkened three nightclubs last Thursday (4), ended the next day when musicians were boosted 140 francs per performance. They now will get 330 francs per show instead of 190.

Strike compelled Gaite Lyrique to refund admissions. Walkout extended to Chatelet Etoile and Petite Casino Gaite, shuttering them both Thursday night.

Current London Shows

London, Oct. 9.

"Arsenic & Old Lace," Strand.
"Bell for Adano," Phoenix.
"Big Boy," Saville.
"Blithe Spirit," Duchess.
"Crying Out Loud," Stoll.
"Cure for Love," Westminster.
"Duet For Two," Lyric.
"First Gentleman.," Savoy.
"Gay Rosalinda," Palace.
"Happy & Glorious," Palladium.
"Hasty Heart," Aldwych.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket.
"Madame Louise," Garrick.
"Merrie England," Princes.
"Night and Music," Coliseum.
"Night Venice," Cambridge.
"No Medals," Vaudeville.
"Peek-A-Boo Parents," Whitehall
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy.
"Shop Sly Corner," St. Martins
"Sigh No More," Piccadilly.
"Sweeter Lower," Ambassadors.
"Sweet Yesterday," Adelphia.
"The Rivals," Criterion.
"While Sun Shines," Globe.
"Years Between," Wyndhams.
"Wind of Heaven," St. James.
"Mrs. Barrington," Winter Gdn.

SWEDISH FILMER'S O.O. OF U.S. PIX BIZ

Stellan Dahlstedt, technical department head of the Swedish Motion Picture Industry, Inc., (AB Svensk Filmindustri) left here yesterday (9) for Hollywood, where he plans to study production methods of major producing companies and to obtain information on recent technical improvements in industry.

Dahlstedt also plans a trip to the raw film manufacturing companies in this country in an effort to purchase raw stock for his firm. Shortage of raw stock is the largest problem confronting Swedish producers, he said, some of whom have been forced to rely on film purchased from Agfa Co. in Germany before Nazi surrender.

Dahlstedt said his company planned increased production of 16-mm. educational and industrial films for use in schools and factories. Swedish government has not yet realized the value of educational films, he added, and remains apathetic to venture, but company plans to devote as much raw stock to 16-mm. films as to regular product.

Arson Suspected In Fire at Nice Studio

Paris, Oct. 9.

Night blaze, which virtually wrecked the Victorine studio, Nice, has halted production on "Ames Qui Vivent" and "Femme Coupee En Morceaux." Studio was badly damaged.

Arson is suspected.

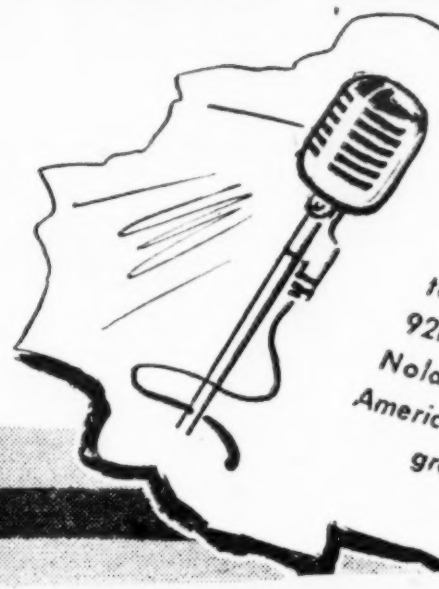
SENSATION OF THE INDUSTRY!

"THE HOUSE ON 92nd STREET"

AT THE ROXY, NEW YORK CITY

BIGGEST NON-HOLIDAY 1st WEEK IN 14 YEARS! BIGGEST 2nd WEEK OF 1945! BIGGEST SINGLE HOUR'S GROSS IN ROXY HISTORY! BIGGEST SINGLE HOUR'S ATTENDANCE IN ROXY HISTORY! BIGGEST NON-HOLIDAY OPENING IN ROXY HISTORY!

20th CENTURY-FOX



TUNE IN!

Friday, October 12th! Important coast-to-coast broadcast on "The House On 92nd Street," with William Eythe, Lloyd Nolan, Signe Hasso — 185 stations! American Broadcasting Company's program, "This Is Your F.B.I."!

Equipment Mfrs., Dealers in Chi Meet Optimistic Despite No New Products

Chicago, Oct. 9

Three-day annual confab of the national theatre equipment associations—manufacturers and dealers—closed Sunday (7) on a higher note of optimism than has existed during the past four years, what with the war being over and manufacturers poised to swing into civilian production. Despite the much-vaunted "reconversion period," however, there were very few specimens of new projectors, etc., on exhibit.

Consensus was that the most noteworthy accomplishment of the dual meets was the reorganization of Theatre Equipment Supply Manufacturers Assn. (TESMA), which has been dormant for several years, mostly because war contracts kept members' noses to the grindstone. Newly elected officers are Oscar Neu, head of Neumade Products, N. Y., prez.; William Gedris, Ideal Seating Co., Grand Rapids, Mich., veepee, and Carl W. Bowie, Star Mfg. Co., St. Louis, secretary-treasurer.

Officers appointed a committee to reshape TESMA's by-laws and constitution, which are felt to be outmoded because of the fact they were originally drawn up during the NRA era, when aiding unemployment, etc., was the order of the day. "Reshaping committee" consists of Larry Davee, Century Projection Co., N. Y.; E. J. Vallen, Vallen Mfg. Co., Akron, O.; Bob Engel, DeVry, Chicago, and E. J. Robin, N. Y. equipment manufacturer and dealer.

Neu also announced he'll appoint another committee, headed by Davee, to confer with Government reps in an endeavor to secure clarification of the Surplus Property Act. TESMA members are naturally interested in learning what will happen to surplus theatre equipment coming out of the armed forces, and, being manufacturers, they don't want this equipment dumped on the market for direct appropriation by the consumer.

Neu said he understood manufacturers have the first crack at buying back their equipment, but that there are some riders in the act that need to be cleared up. Committee's meeting with the Surplus Property people will be held in Washington in the "near future," he said.

Theatre Equipment Dealers Protective Assn. (TEDPA) meetings were, as they have been for the past few years, marked by the fact that there isn't anything new and that there won't be any normal supply for anywhere from another six months to a year. Feeling is that because manufacturers haven't got fully into the swing yet it won't be till their 1946 confab that TEDPA members will have anything tangible to talk about. One thing is sure, however: they all feel a lot more encouraged than they did at this time last year.

Ray Colvin of Exhibitors Supply Co., St. Louis, was reelected exec secretary of TEDPA for another two-year term. There are no other officers.

One much discussed angle among attendees was the one-man campaign of E. J. Robin, N. Y. equipment manufacturer and dealer, to organize indie dealers and manufacturers. Robin spent most of his time at the meeting spreading the gospel that all indies must get together, "in order to protect themselves from monopolistic practices of many combined manufacturer-dealer outfits—otherwise the little guy will be squeezed out."

Robin made the pitch that advertising campaigns be run in the trade press to tell indie exhibitors also that only by patronizing indie dealers can the latter remain in business. No appropriations for such a crusade were made, but many indies present acknowledged it's something to consider seriously.

Among those attending the meeting were Nathan D. Golden, Dept. of Commerce pix chief, Washington, who urged the group to get their agents into the foreign market right away because of the vast potential for all types of equipment overseas; C. R. Stover, district engineer, General Electric Co.; D. B. Joy, National Carbon Co.; L. P. Hanson, U. S. Air-Conditioning Co.; Nash Weil, Wil-Kin Theatre Supply Co., Atlanta, Ga.

E. Allan Williford, Ansco; Fred J. Wenzel, Wenzel Projector Co.; Walter E. Green, National-Simplex-Bludworth; Fred Matthews, Motiography; William C. and E. B. DeVry, L. M. Anderson and Bill Aschman, all of DeVry; Ed Wolk and Ira Kutok, Edward H. Wolk Co.; B. B. Buchanan, Kroehler Mfg. Co.; Dave Dewey, Bob Gardner, Ed Howe and Joe Heller, Chicago Theatre Supply Co.

Also Arch Trebow, Balaban & Katz purchasing agent; Sam Levinsohn, Chicago Used Chair Mart; Stanley Levine, Stanley Theatre Supply Co.; William Dassow, National Theatre Supply; R. V. and Thomas E. LaVezzi and Jake Mitchell, LaVezzi Machine Works; Hank Markbreit and Louis Price, Poppers Supply Co.; R. E. Smiley and E. D. Magnus, Continental Electric; Tom Flannery, White Way Electric Sign & Maintenance Co.

Larry Strong, Essanay Electric Mfg. Co.; J. J. Arnsfield, Adler Silhouette Letter Co.; Edwin Wade, Rauland-GM Laboratories; C. C. Cooley, Da-Lite Screen; Edwin Wagner, Wagner Sign Service; Erwin R. and Morton L. Fensin and Lester Simansky, Fensin Seating Co.; Mike Yar and Harry Mayer, RCA-Victor; Chester Fensin, General Chair Co., and S. J. Zagel, Commercial Metal Products Co.

Colmes Gets New Rep Pact

Hollywood, Oct. 9.

Republic handed Walter Colmes a new producer ticket calling for 14 pictures over a period of three years.

Colmes' production program includes "Saratoga Springs," a whodunit, "True Stories," based on the magazine of that name, and six "Johnny Fletcher" detective yarns, built on Frank Gruber's novels.

Par-Brandt Make Up In New York

Denied Paramount pictures during the past season, due to inability to arrive at an agreement on terms, the Brandt circuit, following a renewal of negotiations a few days ago, has closed a deal which, from accounts, grants to Par substantially all basic demands originally made last fall when relations were broken off. Around 85 theatres in Greater N. Y. and surrounding territory are involved.

Hugh Owen, division manager over the N. Y. area, with Henry Randel, local Par branch manager, sitting in, concluded the deal with the Brandt chain. From the start Owen and his superior in Par, Charles M. Reagan, v.p. over sales, have refused to give in to Brandt demands for a revision of terms. Previously it had a long battle with the Greater N. Y. Loew chain.

In addition to difficulties with Brandt last fall, Par broke off with the Century and Skouras circuits in the N. Y. sector but expected these two organizations, operating close to 100 houses, will come through following the capitulation by Brandt.

All Par product since the beginning of the past (1944-45) season in Sept. last year was tied up by the breaks, but not long ago Par started selling pictures away from Brandt, Skouras and Century following their dating by Loew's. Offering two at a time, a majority of the 1944-45 releases went to opposition of these three indie chains.

Brandt starts with the final four pictures of the '44-'45 season.

Pix Studio P.A.s Form New Ass'n Away From SPG

Hollywood, Oct. 9.

Motion Picture Studio Publicists Association adopted by-laws and a constitution last night (Mon.) at a general membership meeting, at which it was announced 112 working publicists have affiliated themselves with the new flack union. Plan announced as completed for filing a petition with the NLRB asking election of working publicists to designate a bargaining agent.

Flacks voted unanimously not to pay further dues to Screen Publicists Guild.

FONDA BOWS IN 'FROME'

Hollywood, Oct. 9.

Henry Fonda's first film role, following his release from the Army, will be male lead opposite Bette Davis in "Ethan Frome" at Warners.

Picture is slated for an early winter start, with Henry Blanke producing.

Johnson Aides Stromberg

Hollywood, Oct. 9.

Hunt Stromberg signed Richard L. Johnson as production manager, with "Strange Woman," slated to start Nov. 1, as his first chore.

Johnson served in various capacities at Paramount for 22 years and was production manager for David O. Selznick for two years prior to joining Stromberg.

RKO Will Appeal To NWLB on Mgrs. Guild; Cinema's 11 May Join

Having lost to managers and assistants in 41 of its Greater N. Y. and Westchester county theatres, RKO is planning an appeal of the decision of the Regional War Labor Board, N. Y., which favored the managerial group. Only avenue of appeal is the National War Labor Board in Washington.

In a letter from James M. Brennan, general manager of the RKO circuit, received yesterday (Tues.) by RKO managers and assistants, Brennan notified them that the company is appealing the directive order of the Regional War Labor Board and called attention to the maintenance of membership clause, copy of which was enclosed. Form letter called attention to this clause "so that you may take whatever action you think desirable from your point of view before Oct. 13 (Saturday), the date provided in the maintenance of membership clause of the WLB order."

It goes on to say that "if there is any doubt in your mind whether or not the Guild considers you a member, you should notify the Guild by registered mail before Oct. 13, whether you elect to be considered as a member or non-member."

In connection with whatever wage and other conditions are finally incorporated in a contract with the Guild, RKO stated it will not discriminate between those employees who are members and those who are not members of the Guild. All affected employees will be treated alike with respect to wages and other conditions affecting or relating to their employment, it was added.

Under the maintenance of membership clause all members of the Guild in good standing are required as a condition of employment to maintain good standing in the Guild for the duration of the contract unless before Saturday (13) the Guild is notified in writing that a member wishes to withdraw from membership.

Under the RWLB decision of Saturday (6) the Motion Picture Theatre Operating Managers & Assistant Managers Guild, organized by RKO managers, work week was reduced from 63 to 48 hours and scales of $85 to $140 weekly for managers and $40 to $75 for assistants was established.

Meantime, following its lengthly fight against RKO, the MPTOM&AMG is extending its sphere of operations to take in managerial employees of other circuits in the Greater N. Y. area and surrounding territory.

Initial objective is the Cinema circuit of 11 theatres in N. Y., Brooklyn and Westchester county operated by Max A. Cohen and associates. A meeting was held last week before the N. Y. State Labor Board to discuss the holding of an election but was adjourned until this morning (Wednesday) at request of attorneys for Cinema who asked more time to study the case. RKO Managers' Guild claims it has a majority in Cinema theatres.

George Dunn, manager of RKO's 81st St., N. Y., is chairman of the MPTOM&AMG.

K. C. Indie Theatre Owners Form Own Org.

Kansas City, Oct. 9.

Organization of the K. C. Independent Theatre Owners' Association, composed of indie proprietors and managers in and near Kaycee, was completed at a meeting here last Wednesday (3). Herman Illmer, of the Bagdad, Fiesta, Southtown and Tivoli theatres, was elected president; Herbert E. Walters, of the Strand and Vogue, v.p., and El Hartman, of the Motion Picture Booking Agency, secretary-treasurer.

Board comprises the three officers and Charles Potter, of the Baltis, Bijou and Murray theatres; Rube Finklestein, of the Belmont and Paseo, and Dan Bodney, of the Admiral, all K. C. houses.

Violence Marks Strike

Continued from page 3

made from the studio by Warners' police or employees.

Another Beating

Macklin Hall, 34, powder and special effects man, living two blocks from studio, was visited at home by strikers late this morning and had his eyes blackened. Attempting to get help, Hall ran from the house toward studio and was again beaten, winding up with compressed fracture of skull and taken to hospital in Burbank.

Strikers are considering extension of mass picket lines to both Universal and Republic in belief that groups can be summoned quickly in case large group action breaks out. Local 683, IATSE Film Technicians Union, meets tomorrow (Wed.) night and probably will take strike vote. Group, which numbers 1,500 men and women, just elected 22 delegates to IA convention and pledged the removal of Richard Walsh, IA prexy.

Roy Brewer, International representative for IATSE, stated the reason for no concerted action by IA members of picket lines this morning (Tues.) is due to fact many members stayed in the Warner Bros. studio overnight, and, also, IA feels that its members do not have to be subjected to the type of treatment they received at hands of strikers yesterday in order just to go to work. Brewer added: "What we want to know is whether the law enforcement groups can maintain order, or whether they will be unable to enforce the law. If they cannot, then our men will go to work, but the law enforcement groups will have to accept the responsibility for whatever may happen." Brewer went on to say that several meetings were being conducted at the moment and announcements of decisions on part of Governor's office and other groups expected shortly. IA will wait a reasonable length of time before taking action. Brewer concluded, then it will be necessary for law to be enforced or for IA to send men through picket lines without aid from police.

Bloody outbreak came at Warner Bros.' Burbank studio yesterday (8) with the third day of mass picketing marked by heavy violence between pickets, non-strikers, police and sheriff's deputies. Rioting started when, shortly before 6 a.m., the American flag was hoisted atop Warners. Non-strikers rushed the massed picket lines in front of entrance gates to be joined shortly by police and deputy sheriffs swinging clubs, groups finally clearing a path. Non-strikers employed battery cables, chains clubs, etc., and Herbert Sorrell, Conference of Studio Unions prexy, was struck in face with chain.

Also hit was LeRoy Prinz, WB dance director, whose scalp was creased with a bottle. Both men previously had been injured in Friday's (5) rioting. Total of 39 injured were treated at the studio hospital, while others were carried away by friends without seeking medical aid. Twelve victims were treated at the Burbank Emergency Hospital, but only one is said to be seriously injured, rest being treated for cuts and bruises.

Production for a third day was shut down, with only chorus rehearsals under Prinz and one cameraman reporting for duty, although he later is understood to have left when rioting started.

Five pickets, including a femme marcher, were arrested and booked on charges of inciting riot. Girl, Vernona Chalmers, a striking secretary, was accused of having concealed weapons when officers said they found her carrying a blackjack. She was held in $1,000 bail. Arrested on charges of inciting riot and disturbance of peace were Joe Glasser, studio carpenter; William E. Wright, carpenter, William J. Steves, carpenter, and Lester A. Pine, a writer. Bail for each was fixed at $500.

Attorney Ben Margolis was ejected from the studio by police after he repeatedly demanded that the arrested strikers be immediately produced before a magistrate. Margolis later declared he was preparing to file suit against Warners for $50,000 each for some 200 strikers. Margolis claimed rights of strikers had been violated when they were held for several hours on studio property without an appearance before a committing magistrate.

Appeal to Governor

Studio execs were reported in contact with Gov. Earl Warren, and it is known that five guard officers were sent to studio yesterday to survey the situation. One of these was Lt. Col. Russell Hicks, character actor, who became involved with pickets at the Administration Building entrance.

Several thousand citizens, holding a protest meeting Sunday night at the Hollywood Legion Stadium, adopted a resolution condemning use of a firehose and tear gas by Warners' police and firemen, also breaking up of picket lines by riot squads from Los Angeles police department and sheriff's office. They called upon officers to protect rights of strikers, and adopted resolution calling upon the National Labor Relations Board to hand down a decision, and upon Secretary of Labor Lewis Schwellenbach to take some action toward ending current controversy.

It was stated the meeting was sponsored by the Beverly-Westwood Citizens Committee, a Committee for Motion Picture Strikers, the Hollywood Independent Citizens Committee of the Arts, Sciences & Professions, National Citizens Political Action Committee, National Lawyers Guild and Screen Writers Guild.

Acting to halt further outbreaks of violence in the current studio strike, Los Angeles Congressmen Ellis E. Patterson and Helen Gahagan Douglas wired President Truman the over weekend to intervene in the seven months-old labor dispute.

In another move, Republican Congressman Gordon L. McDonough told Paul Herzog, Board Chairman of the NLRB, that Congress may be forced to start an investigation unless it didn't act soon.

Friday's Skirmishes

Strikers and studio police lined up for battle before sunup Friday morning and the skirmishing began when non-strikers reported for work at six o'clock and tried to pass the picket line. Strikers deployed from their barricades, halted the non-strikers and rolled three automobiles over on their sides.

By noon reinforcements arrived for both sides. Squads of police arrived from Glendale and Los Angeles to aid the Burbank cops, while the strikers increased to about 1,000, led by Herbert Sorrell, prexy of the Conference of Studio Unions. When more non-strikers attempted to crash the gate, there was a general melee in which various implements of war were used, including tear gas bombs, fire hoses, knuckles, clubs, brickbats and beer bottles. After two hours of strife, 300 police and deputy sheriffs dispersed the pickets and counted about 40 casualties, none serious.

Sorrell and eight pickets were taken to the Burbank jail and later released under $1,500 bail each. Pickets included John D. Johnson, screen cartoonist; Howard R. Howe, studio painter; Joseph R. Daniels, set decorator; Roy V. Lockridge, carpenter; Richard L. Morley, cartoonist; Anthony V. Schivone, picket captain, and Charles E. Barker, machinist.

Another heavy picket line of about 1,000 returned to the front Saturday morning, and this time they were armed with an injunction, granted by Superior Court Judge John Beardsley. Court ordered Warner Bros. studio police and city police, alike, from interfering with the strikers in their mass picketing. Non-strikers, reporting for the early morning shift, were blocked by the pickets again, but the day went by without a repetition of Friday's rioting.

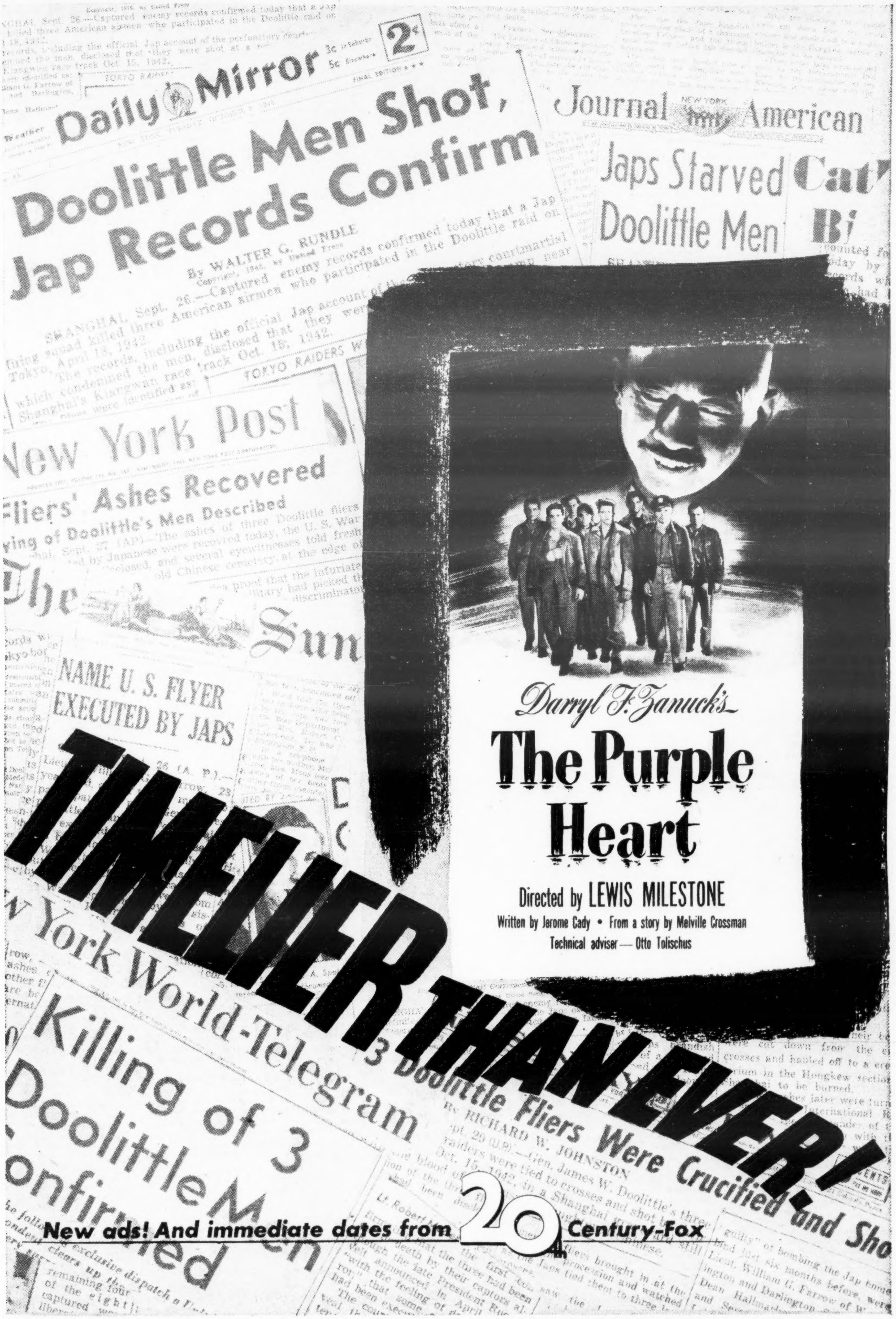
Meanwhile Warner Bros. were granted a temporary writ of injunction by Judge Joseph W. Vickers, limiting the number of pickets. Writ limited the strikers as follows: four pickets at the main gate; two at the administration building entrance; two at the publicity entrance; two at the casting office; two at the music department; three at the north gate and three at the laboratory entrance. All pickets were ordered to remain 10 feet apart and five feet away from studio property.

CAN.'S 1ST EX-SERVICE SHOW

Montreal, Oct. 9.

Lieut. Hughie Green, former British film star recently discharged from the RCAF, is heading Canada's first ex-servicemen variety show to tour the Dominion. Show will open at His Majesty's theatre, Montreal, Nov. 14.

Program will also be aired weekly over the CBC network, and be recorded for all foreign countries where Canadian soldiers are still on duty.


Daily Mirror
Doolittle Men Shot, Jap Records Confirm
Journal American
Japs Starved Doolittle Men
New York Post
Fliers' Ashes Recovered
NAME U. S. FLYER EXECUTED BY JAPS
Darryl F. Zanuck's
The Purple Heart
Directed by LEWIS MILESTONE
Written by Jerome Cady • From a story by Melville Crossman
Technical adviser — Otto Tolischus
TIMELIER THAN EVER!
3 Doolittle Fliers Were Crucified and Sho
New York World-Telegram
Killing of 3 Doolittle Men Confirmed
New ads! And immediate dates from 20th Century-Fox

Socialite Sponsors of N. Y. War Fund Tie Their Drive With 'G.I. Joe' Preem

Convinced of the necessity for dramatizing their final campaign, a tough job since the war is over and most people want to forget about it, the silkstocking New York National War Fund Committee did a switcheroo from the staid, conventional, stuffed-shirt teeoff dinners of former years and tied in their current drive ($17,060,000) with Ernie Pyle's "Story of GI Joe."

Tieup, effected by Mori Krushen, head of exploitation for United Artists, working under Barry Buchanan, UA advertising-publicity chief, netted exploitation values conservatively estimated at $250,000 in pre-selling the film to public and exhibitors in the N. Y. metropolitan area.

Activities of the toppers in connection with the campaign (including Winthrop Aldrich, Vincent Astor, John D. Rockefeller, Carl Whitmore, N. Y. Telephone Co. prexy), also brought into the picture a majority of 5th avenue department stores.

Simultaneously, Joseph T. Sharkey, vice-chairman of the N. Y. City Council, though not a chairman of any NWF group, stepped in to make the pitch which helped secure for UA the permit to erect signs in the centre of Times Square (opposite the Hotel Astor and the Astor theatre), on city fencing, plugging the picture and the NWF drive. Sharkey also paved the way for the distribution of placards, tieing up "GI Joe" and the Fund, in some 10,000 trucks, factories, garages, beauty parlors, barber shops, offices and restaurants.

Majority of 5th avenue department stores, giving newspaper advertising space to the National War Fund drive, also used quotes from "GI Joe" crediting Ernie Pyle and the film. Hearn's, in full-page copy in the New York Daily News and Mirror, carried the "GI Joe" plugs prominently. Others using the Ernie Pyle copy included Sak's 5th Avenue, Bonwit Teller, Abraham & Strauss, while slated to use similar copy this week are Sak's 34th street, Stern Bros. and Namm's (Brooklyn).

Arnold Constable came in for a special promotion via the Times and World-Telegram, placing on sale 250 seats for the Gotham preem (Oct. 5) and offering a copy of Pyle's "Here Is Your War" to the purchaser of each ticket. (Proceeds from the preem go to the Fund.)

World Publishing Co., publishing the motion picture edition of "Joe," at first lukewarm to the promotion, jumped in with large display space apparently to cash in on the hypoed public interest in the film.

N. Y. National War Fund public relations director George Proctor plugged the "GI Joe" tieup via newspaper stories dealing with the campaign with result that the film broke into the front pages and other news columns in virtually all N. Y. dailies. Hugh Holohan, special events director for the N. Y. NWF, planted "GI Joe" copy in speeches at rallies at the Botanical Gardens (60,000 attendance) and earlier at the Bronx teeoff rally. Arthur Wendorff, head of the Bronx Division of the drive, used film copy in rallies scheduled to reach a total audience of 500,000 before Oct. 29, with NWF sound trucks blaring the "GI Joe" hookup.

'Spellbound' Stalled Till Nov. at Astor, N.Y.

"Spellbound," David O. Selznick production, being released by United Artists, which originally was scheduled to open at the Astor on Broadway, soon after "Blithe Spirit" went into the Winter Garden, has been held back until November. A new soundtrack is being made for "Spellbound." "Spirit" debuted last Wednesday (3) on Broadway.

In the meantime, UA's "Guest Wife" is set to start at the Criterion as soon as "Shady Lady" finishes its run this month.

PARKS TO PLAY 'JOLSON'

Hollywood, Oct. 9.

Larry Parks draws the role of Al Jolson in Columbia's forthcoming saga of the show business, "The Al Jolson Story." Choice was made after extensive tests following Parks' appearance in two Columbia pictures, "Counter - Attack" and "Renegades."

Picture will be filmed in Technicolor, with Sidney Skolsky producing and H. Bruce Humberstone directing.

New Theatre Bldg.

Continued from page 5

through lease or building. Siritzkys are wartime refugees from France.

N.O.'s $200,000 Cinema

New Orleans, Oct. 9.

A $200,000 theatre will be erected on Canal street and Elk Place by Delta Theatres, Inc., as announced by Levere C. Montgomery, secretary of the firm. Construction begins Jan. 2, 1946, and when completed the house will have a seating capacity of about 2,000. The firm has a 50-year lease on the site.

The building will be equipped for television so that switches can be made from regular programs to current world events.

Joy N. Houck, operator of a chain of theatres in the south, is president of Delta Theatres, Clair P. Hilgers, manager of Film Classics, Inc., distributors of motion pictures, is v.p.

First Cinema Since Sound

Detroit, Texas, Oct. 9.

Major A. E. Chewning plans new theatre here. Town has been without a house since the advent of sound. Major Chewning expects to be out of the Army in December.

Dennis' Addition

Fort Worth, Oct. 9.

New theatre contemplated here by L. C. Dennis to replace his present house, now closed. Dennis is owner and operator of a small Texas circuit.

New 1,200-Seater in L. A.

Hollywood, Oct. 9.

Metropolitan Theatres, chain operating several downtown houses, has purchased 60 by 165 foot property site at 726 S. Broadway for the proposed erection of a 1,200 seat film house. Reported purchase price was $650,000.

Charles Skouras, Sherrill Corwin and Mike Rosenberg head the Met Chain. Furniture store, currently on property, is expected to remain until Metropolitan begins construction.

Another New House

Cuyahoga Falls, O., Oct. 9.

Washington Circuit, Cleveland, which operates the 1,000-seat Falls in Cuyahoga Falls, O., plans new theatre in that city, 1,200 seats, all on one floor, air conditioning and television facilities. Excavation will start Nov. 1 and the building will be completed in approximately 120 days. George Ebeling, Cleveland, is architect.

Fine's 2,000-Seater

East Cleveland, O., Oct. 9.

New 2,000-seater will be part of $250,000 community shopping center project which will be built by Belmore Theatre Co., at the southwest corner of Euclid ave. and Belmore. Parking lot, to provide space for 750 cars. Air-conditioned and large stage, to accommodate television reception. M. S. Fine heads Belmore Theatre Co. He is associated with 28 other houses in northern Ohio.

More New Bldg. in Texas

Dallas, Oct. 9.

War Production Board here gave the go ahead on construction permits on several houses throughout the state. Phil Isley received permission to build a $42,000 house here. Dr. M. L. Parrish and Homer Walters of Marlin received the go for a $45,000 theatre. Frank Demopulos of Texarkana received the green light on a $35,000 project, which will include a theatre.

According to present indications there will be four new theatres in Waco, with work now under way on two. A Drive-In is now under construction by C. A. Richter who owns and operates Drive-Ins in Corpus Christi and Harlingen.

Interstate is constructing a new nabe with part of the work completed.

Set to open in the late fall will be the Trefoil, built by the O'Dowd Bros., one of whom is a local lawyer.

New nabe is being contemplated by B. F. Haman.

Balloting for Sunday Pix in 27 Pennsy Towns

Philadelphia, Oct. 9.

Twenty-seven communities in Pennsylvania will vote on the question of showing Sunday films Nov. 6. Of those voting, two of them now permit Sabbath pix—Bradford and New Castle. All others balloting now have Sunday Blue laws.

They are: Brackenbridge, Everett, West Chester, Downingtown, Bloomsburg, Catawissa, Carlisle, Lemoyne, Middletown, Steelton, Greensboro, Indiana, Catasauqua, Emaus, Slatington, Jersey Shore, Sunbury, East Greenville, Danville, Hellertown, Northampton, New Philadelphia, Selinsgrove, Mt. Pleasant and Latrobe.

Detailed Plans

Continued from page 4

expect to have 34 features within a year in their zone, but to date have shown only one, "Batiment du Coeur" ("Heart-Beat"), with Danielle Darrieux.

The Russians have about 14 features in prospect for the immediate future in their territory, of which eight are being shown now, other six being in process of dubbing. The British, French and Americans are using German subtitles, but the Russians don't. They have a narrator reading the story while the film is unreeled, until they have dubbed in.

As to documentaries and shorts, U. S. has 19 already, all with German sound-track, with 30 more expected by Aug. 1, '46. The British have two, expecting 75 more within a year. The French have one, and are working on 62 more. As to newsreels, one print was made in Munich under Anglo-American auspices, called "Welt im Film" ("The World Screened"), produced jointly by OWI and Britain's P.I.D. (Political Intelligence Dept.), which is being shown in both British and U. S. zones.

Russians, British and French have indicated informally that they want to exchange films with U.S., but nothing has been worked out yet. The British have more houses, and less features, because the U. S. has been in no hurry to open theatres. We've been more concerned with the pix, that they should serve a helpful purpose, said Taylor. The British jumped in, showing German films, while we've waited.

Nazis' Propaganda Good

Incidentally, U. S. forces viewed 126 German films, finding only 26 without propaganda, or without prominent Nazis in the credits. Taylor admitted the Nazis made good films, while also being successful in getting propaganda into them. But the U. S. doesn't want to show German films; they want a clean break with the Nazi past.

As to American features, the U. S. requested 48 films to be supplied to them by the pix industry between now and August, '46. A good many have already been chosen, all of them selected in America by the OWI for such reasons as portraying American life, depicting American history, showing democratic values, demonstrating superiority of the American film industry over the German, and the like. Films include both old and new. Already okayed are "Here Comes Mr. Jordan," "Pride and Prejudice," "It Happened Tomorrow," "Young Tom Edison," "The Gold Rush," "Dr. Ehrlich's Magic Bullet," "Madame Curie," "You Were Never Lovelier," "I Married a Witch," "Abe Lincoln in Illinois," "Shadow of a Doubt," the Capra GI training series, "Why We Fight." We want to show the Germans films that were made for GIs who could lick their supermen. "Song of Bernadette" is among others that have been requested.

"Edison" and "Prejudice" were the first U. S. films shown the Germans, said Taylor, with the reception very cordial and boxoffice excellent. The U. S. Army is distributing the films, exhibiting under regular commercial terms, on a scale agreed on between OWI and the pix industry, depositing the industry's share in blocked marks for the future. The industry has been very responsive, said Taylor, and knows the U. S. Army's problem. Pix leaders who visited Europe in July, he said, have been most cooperative in trying to get supplied what was needed.

Taylor, who is in the U. S. on a special mission from Gen. McClure to see pix, theatre and music people to acquire copyright material for use in Germany, expects to finish his mission Oct. 5, take a month's rest, then return to CBS.

'Unfavorable Anti-Trust'

Continued from page 3

all excellent fellows and fine lawyers, but I can't devote the balance of my life to this case."

Indications are that if the attorneys can guarantee that such a recess will sharply abbreviate the defense testimony, it might be granted. However, Assistant Attorney-General Wright expressed little confidence in such a recess unless defense attorneys preclude the possibilities of a stall by stipulating definite limitations as to the width and depth of the trial. Wright has volunteered to facilitate matters by accepting affidavits from top film execs and thus saving them the trouble of making court appearances. However, he would do this only if he is permitted to call those persons for rebuttal if necessary.

Most of the exhibits have so far been entered without objection. However, material relating solely to newsreels and shorts was stricken out for all companies yesterday afternoon.

Wright on Production

Wright refused to be pinned down as to whether the case continues to involve the charge of "conspiracy in production" inasmuch as no mention of this charge was made in the trial brief.

"I'm not pressing a charge of monopoly of production," he replied. "However, I will show that monopoly of the theatre market does allow a stringent control over production."

The trial, which is being presided over by U. S. Circuit Judge Augustus N. Hand, aided by U. S. District Court Judges John Bright and Henry Warren Goddard, reached a dramatic moment yesterday (9) when former Judge Joseph M. Proskauer, representing Warners, warned that the decision reached by the judges, if unfavorable, would doom the motion picture industry in America.

"We are fighting with our backs to the wall in this courtroom even as at this moment we fight governmental discrimination in Great Britain, France and Czechoslovakia," Proskauer declared.

Break Even Domestic

Proskauer explained that on the average, pix companies break even on domestic business, reap their profits from foreign trade.

"In normal times," he continued, "films brought $100,000,000 revenue a year into this country. Now we must hold the fort against rising foreign governmental opposition. We have so far been able to do this through the high quality of our pictures, and our pictures have been of such quality because our theatre holdings guarantee us a chance of realizing our production investments."

"The Government has a paper case," Proskauer charged, "by which it hopes to cure every ailment with the same medicine. The entire motion picture industry would be sunk if Mr. Wright ever got his way."

Proskauer, in his statement, challenged the charge of cross-payments by the major companies by showing that whereas in 1937 Warners paid Loew's almost 20% of its theatre revenue, Loew's only paid Warners eight-tenths of 1%. In 1944, he revealed, Warners paid $3,800,000 to Loew's and only received $200,000 in rentals from Loew's.

"Warners control 31.5% of the nation's theatres and only 6% of its seating capacity," Proskauer said. "Does this make for a monopoly? Warners has never had a combination of theatres powerful enough to monopolize. The Warner circuit was born in trade warfare."

George S. Leisure, of Donovan, Leisure, Newton & Lombard, represented RKO and repeated the oft-spoken claim that each company was a separate unit and should be tried and examined as such.

RKO'S Rental Percentage

Among the facts he cited were RKO's average distribution of 7% of the nation's film output of which 18% was independently produced. As an example of the keen competition engaged in throughout the industry, he told how RKO held, lost and again regained distribution rights to Walt Disney's films, while on the other hand RKO lost "March of Time" distribution to 20th-Fox.

"What kind of a monopoly could we practice," Leisure asked, "when, in 1944, we did a $35,000,000 business, or only 3½% of the Government's estimated billion dollar a year total intake?"

Wright promised to substantiate his charge that the defendants through their production, distribution and exhibition activities, control the industry, and will cite examples of harmonious interchange of production talent and equipment among the companies.

Wright named RKO and Loew's as controlling the first-run houses in N. Y., Warners in Philadelphia, 20th in Kansas City, and Paramount in Atlanta, Ga.

He will attempt to prove false the defendants' claim that "nobody who ever produced a picture has ever had any difficulty in having it widely shown."

No New Decree Sighted

On Monday (8), Wright eliminated any hope of a compromise settlement, such as the consent decree which resulted from the original New York suit in 1938, by declaring that "although the decree has loosened controls slightly, the evils are substantially the same, or increased as in the cases of Paramount and 20th-Fox, which have expanded their theatre interests 5% since the decree."

Trial opened with a motion by Harold J. Sherman, representing the American Civil Liberties Union, asking leave to intervene as a friend of the court. The defendants objected unanimously and action on the motion was reserved.

Wright, in his trial brief, promised to prove the Government's charges of monopoly on the strength of documents prepared by the defendants themselves. He introduced blueprints of the rental lives of a number of films in various cities including "Singing Marines," "A Star Is Born," "Elephant Boy," "Road to Glory," "Shall We Dance" and "Luckiest Girl in the World," in an attempt to show that the selection of pictures by the producers-distributors in their own or mutually related theatres resulted in a control of 65-70% of all grosses realized on any film, and allowed company-controlled exhibitors, in turn, to dictate the value of indie theatres in town by stipulating subsequent playing dates in his area.

Opening statement of Whitney North Seymour, of Simpson, Thacher & Bartlett, attorneys for Paramount, praised the arbitration tribunal set up by the consent decree. Seymour declared that of the 17,000 theatres in the U. S., Paramount owns part or all of 1,600, or less than 9%. He termed the proposed theatre control dissolution "an amputation."

His statement coincided with those that followed by John W. Davis for Loew's, and John F. Caskey for 20th, in that all expressed doubt as to what the concrete charges of the Government were, and all three insisted that their client companies were independent corporations, owning no stock in each other, and unable to exercise any control over the entire industry.

Davis accused Assistant U. S. Attorney Wright of playing the Government's hobby of "cure-all," and likened its proposed solution of cutting off the producers of pix from their exhibition to "using a mustard plaster for a black eye."

Davis further demanded that Loew's be heard and judged by itself.

Caskey, for 20th, was cautioned by the judges a number of times for his "genealogical" approach. This had reference to the barrister's predilection for tracing the history of Fox Film into its 20th-Fox status.

Imposing Array of Legal Talent

There's an imposing array of legal talent representing the pix companies. Paramount is represented by Whitney N. Seymour of Simpson, Thacher & Bartlett, Austin C. Keough, Louis Phillips, and Albert C. Bickford. For RKO: George S. Leisure of Donovan, Leisure, Newton & Lumbard, Granville Whittlesley, Jr., R. R. Irvine and George E. Youngman. For Loew's: John W. Davis of Davis, Polk, Wardwell, Sunderland & Kiendl, J. Robert Rubin, C. Stanley Thompson, Benjamin Meinke and H. Hazzard Gillespie. For Warners: Robert W. Perkins, Judge Joseph M. Proskauer, J. Alvin Van Bergh and Howard Levinson. For 20th: Richard E. Dwight, John F. Caskey and Frederick Pride of Dwight, Harris, Koegel & Caskey. For Columbia: Louis D. Frohlich of Schwartz & Frohlich, Arthur H. Schwartz, Irving Moross and Max H. Rose. For Universal: Edward C. Raftery, Adolph Schimal, Arthur F. Driscoll and George A. Raftery.

Let's Finish The Job!
Victory Loan...Oct. 29—Dec. 8

Literati

Stanton Leeds' Story on Sime

Feature story in the October issue of Newspaperman is "Sime's Secret," sub-title reading, "Broadway knows no greater paper than 'Variety'—and one man made it." Article on the late Sime Silverman was authored by Stanton Leeds, formerly on "Variety," and now a staffer on the N. Y. World-Telegram. It is one of a series of newspaper stories being written by Leeds that will reach book form.

He has completed another, "Nose for News," with James Gordon Bennett, the subject.

Newspaperman is published by Harry P. Harwich and edited by Herbert A. Kenny, Hyde Park, Mass. All articles and stories are by working newspapermen.

John O'Donnell's Raps

Two of John O'Donnell's columns of the past week in the N. Y. Daily News have caused considerable consternation in newspaper, among other, circles.

Last Wednesday (3), in a column defending Gen. Patton, O'Donnell stated that the GI Patton once slapped was Jewish, that ex-Sec'y. Henry Morgenthau, Jr. and Sidney Hillman had burned against Patton ever since, and, by implication, blaming the Jews for Patton's change of command. Both Walter Winchell and Drew Pearson, on their Sunday (7) broadcasts, called the Jewish-GI statement a lie.

On Monday (8), O'Donnell attacked publisher Marshall Field 3d and his PM for the series of profiles the tabloid ran on the columnist the last three Sundays. Taking exception to PM's story of a will dispute in the O'Donnell family, revolving about the columnist's father, and the statement that O'Donnell was "brought up with too much money," the columnist claimed his father's memory had been insulted, and saying, "Mr. Field, you asked for it," and went on to explain in great detail the "mysterious" way that publisher Field's father met his death in 1905. O'Donnell mentioned Field senior's dying statement that he had shot himself; the coroner's jury report that the death was accidental; and the rumors that flew about Chicago at the time, namely (according to O'Donnell) that the elder Field was shot "in a gold-plated vice palace, the Everleigh club," which provided pleasures "for those impotent but wealthy." Elaborating on this angle, O'Donnell then went back to the coroner's story of a family tiff between the Fieldses over Mrs. Fields "entertaining male guests" in her home, and Fields shooting himself after one such quarrel. Having said his say, O'Donnell concluded with the moral, "that political wisdom isn't determined by making cracks at ancestors of newspapermen" and signed off with: "remember, we didn't start it."

Bing's Biog Via World

World Pub. Co., B. D. Zevin prexy, is rushing Ted Crosby's biography of brother Bing for spring publication. Bob Hope will do the introduction and it will be fully illustrated.

Another World book in the spring will be "100 True Crime Stories," edited by N. Y.'s ex-Police Commissioner Lewis J. Valentine, now of radio. It's his first literary effort since leaving public office.

World also has tied up with Warner Bros. on "Mildred Pierce" with a 100,000-copy edition of James M. Cain's novel. Other pix editions due are "Kitty" by Rosamond Marshall; "Capt. Kidd" by Norman Reilly Raine; "They Were Expendable" by W. L. White; Samuel Hopkins Adams' "The Harvey Girls"; Marty Holland's "Fallen Angel."

Musical N. Y. Post

Returning-from-the-wars newsmen pose a problem for all dailies which will probably take the same format as the N. Y. Post when Ted O'Gorman returned as music critic. This displaced Harriet Johnson, who was pro tem crick, and now becomes associate music expert.

To further complicate matters, when John Riggs, the music editor of the Post, gets back from the service, he will in turn be the authority over O'Gorman and Miss Johnson.

Curtis-Crowell to Extend Rivalry?

Talk of Crowell Publishing Co. (Collier's, etc.) continuing its Satevepost (Curtis Publishing Co.) rivalry with a travel monthly to be titled "Playtime" is denied by Crowell execs, although latter do admit they are interested in a new publication. Curtis plans to put out a new recreation-travel monthly called "Holiday." Crowell mag, however, hasn't even reached the blueprint stage.

Plans on other postwar mags are proceeding more slowly, the Marshall Field-sponsored popular weekly, which Norman Cousins, Saturday Review editor, is to head, still being indefinite. A new mag for femmes, Fascination, to be put out by Arco Publishing, is, however, set for January.

"Holiday," first major event in the postwar publishing world, will be out mid-February, dated March, '46. A slick paper job, devoted mainly to travel and recreation, it will sell at 50c. Initial ad rates will be $1,300 for a black and white page, $1,850 for four-color page. J. Frank Beaman will be editor; Herbert Hosking, m.e., and Don May, art director.

Willie and Eugene Howard's Tome

Willie Howard is writing a book of his experiences in vaudeville and musical comedy with his brother Eugene, the title of the tome to be "40 Years of Laughter." Willie, who is the active stage member of the duo, estimates that he has participated in 1,000 acts.

His recollection will be refreshed by gandering part of a collection of 5,000,000 gags, assembled by Buster Rothman, who was in radio some time ago and is recently out of the Army. Rothman calls his collection "Cream of Wit."

Yank Folding

Closing down of Yank, the Army weekly, with issue of Dec. 28, is cued to Army theory that the mag was a report of the war to the fighter and hence, with the war over, its mission is completed. There had been talk of mag being taken over by Time-Life or others, but Yank staffers, from Col. Franklin S. Forsberg down, felt mag shouldn't continue with individuals capitalizing on what was a combined GI project.

Mag had 21 editions at one time, with 17 at close, and a circulation of over 3,000,000. Most editions were on rented machinery; three Pacific units used own offset presses, which will be turned over to other govt. agencies. Sheet never carried over three months' paper supply, which will be used up by December, hence no overage being left. Most of staff will be in civvies by December. Col. Forsberg, Yank's commanding officer, will return to Street & Smith as general manager.

Stars and Stripes, GI daily newspaper, reportedly will continue indefinitely for occupation troops.

Pegler, Others Sued for $12,000,000

Two libel suits were filed here last week asking $12,000,000 from Westbrook Pegler, the King Feature Syndicate, and Illinois Publishing and Printing Co. (Hearst subsidiary that publishes the Chi Herald-American), for allegedly inferring that A. N. Spanel, prez of the International Latex Corp., is a Communist. Spanel, whose home is Princeton, N. J., and ILC, located in Dover, Del., are the plaintiffs. They ask $6,000,000 apiece because of the allegedly derogatory article, which the H-A printed last March 15.

Petitions said the complainants suffered "public suspicion, hatred, contempt and financial injury" from Pegler's yarn, which said in part, "Periodically, since 1939, the International Latex Co. of Latex Park, Dover, Del., has been running political arguments as paid advertisements. These have been New Deal preachments, and anti-Nazi, but as far as my reading of them reveals, never anti-Communist, nor hostile of totalitarianism, as such."

Spanel's petition added he "is now and at all times" a loyal, patriotic U. S. citizen. Pegler's article was titled, "Communists Go 'Big Business' to Trick U. S." Both suits declared the term "Communist" carries a derogatory implication here, both by the commonly accepted meaning and the one "officially pronounced by Congress."

G-D's Pix Editions

Grosset & Dunlap publishing "Tomorrow Is Forever" and "And Then There Were None" in motion picture editions as part of its Film Classics Libary. Nationwide newspaper advertising is timed to break on each title as pix are released.

First four titles in the G. & D. series were "Love Letters," "State Fair," "Our Vines Have Tender Grapes" and "Weekend at The Waldorf." All four are currently playing first-run houses in major cities.

Reading News Strike Hits Theatres

Strike of union printers, tying up completely both daily newspapers for four weeks, hit not only film houses in Reading, Pa., but has almost washed up stage productions. Rajah, city's only legit house, did poorly with "School for Brides" and "Uncle Tom's Cabin" in the past week. Inability, says Manager C. G. Keeney, to reach the public through normal advertising channels caused the loss of business.

War Books' Statistics

Council of Books in Wartime has issued booklet on 744 books published for GIs overseas, same being history of the first two years of editions for the armed services. In two years, monthly production on its tomes rose from 50,000 copies each of 30 titles to 155,000 copies each of 40 titles. Contemporary fiction and humor were most popular titles, with historical novels a close third.

John O'Hara - Sinclair Lewis Switch

John O'Hara, who did the intro for the "Portable F. Scott Fizgerald" anthology, wherein he panned Sinclair Lewis rather harshly, finds himself in the curious position of now doing the screenplay of Lewis' latest, "Cass Timberlane," for Metro.

CHATTER

Louella Parsons signed to write monthly Hollywood articles for Cosmopolitan mag.

Xavier Cugat's new book, "Caricatures I Have Known," hits the book stalls this week.

Wm. C. White has sold a novel, "The Pale Blonde of Sands Street," to Viking Press, due out next Spring.

E. J. Kahn, Jr., out of Army last week and leaving by auto for Coast before returning to New Yorker staff.

Hillman Publications moving from long-time Times Square spot to larger quarters on Fifth avenue, N. Y.

Col. John T. Winterich, out of Army after five years, joining Saturday Review of Literature as managing editor.

Louise (Mrs. Bugs) Baer grinding out a story-a-week, almost every week, for the N. Y. Journal-American mag section.

Random House will publish Sol Hurok's memoirs, titled "Impresario," next March. Hurok's p.a., Ruth Goode, gets fly-leaf credit as collaborator.

Obits of author William Seabrook did not tell of his terrific dissappointment that, because of ailments, he was prevented from going to the Middle East as a war correspondent after he had made all preparations.

Autobiography of Luke Barnett, famed ribber, and father of Vance Barnett, screen comic and a ribber in his own right, will be on the bookstands in a few weeks. It was ghosted by George Kelly, ex-Pittsburgh newspapermen and now director of parks in Allegheny County, Pa.

Plane Pic Shows

Continued from page 1

foremost among the pleasures requested by the passengers.

Weight of projectors and film has been a constant objection inasmuch as a pound of equipment displaces an estimated $100 worth of revenue annually. However, this black spot has been lightened considerably by the trend to the featherweight 16mm. camera abetted by prints which all Hollywood studios are expected to manufacture soon, as a short cut to increased revenue.

Foremost among the pioneers of pix projection in flight is American Airlines whose engineers have blueprinted a plan whereby pix would be shown on a screen outside of the pilot room. Pillows would be equipped with earphones. Those not wishing to see a movie could look the other way, wouldn't be disturbed by the soundtrack, audible only to those wearing the earphones.

High rental cost of films may become another hurdle. Some airline execs feel that expensive pix rentals would stall the trend to cheaper flight costs.

Pan-American Airways then whipped up plan whereby they would make their own films, scenic in calibre, to show passangers where they were going and where they could go. However, other companies have nixed this type of thought by saying passenger has enough scenery on the flight, would rather view feature pix.

Salute to the Little Guy

By Joe Laurie, Jr.

There's been so much written about the headliners of show business and their contributions to the war effort. They have earned all the thanks we can give them. But I want to raise my typewriter in salute to the little people of business—the go-betweens, the preliminary fighters, the stage-setters for the big guys.

These are ostensibly not important enough for writeups or pats on the back. They are as busy as a cat with two mice, playing camps, hospitals, etc. Rain or shine, many times they pay their own fares, missing meals, catching colds and being met just by corporals and sergeants instead of generals and admirals. Taking any spot on the bills and dressing any place, minus flowery introductions. The GIs and Gobs they played to never heard of them, and may never hear of them again. And I doubt if they even remember their names. But these little guys and gals of show business engrave their performances in the hearts of many wounded and lonesome GIs and Gobs, who get a laugh, smile or thrill from these unknown troubadours of show business when they need a laugh most.

There's been a lot written about some performers who came back and kicked about conditions they had to play under. Why not? That's part of the business. We have always had people in show business, front and backstage, who kicked about everything. Why not? Some actors go along and never even bother kicking about bad conditions. They figure what's the use? Nobody pays any attention to them, and as long as it's over, why raise a fuss? But we must not forget that those who kicked about bad conditions had those conditions bettered.

Some of the little people grumble a little when, after working their heads off, some name comes along and gets all the credit. It was always this way in all walks of life. The name doesnt' mean to do it, but it's his position that marks him for the publicity. Many local managers have put in many hard and long hours to put over bond drives, to see that the nearest camp and hospital got shows every week, and along comes the owner of the circuit and gets all the paper credit. Why not? If it wasn't for him there wouldn't be a local manager. There's enough credit to go around for everybody. And it was the great teamwork of every branch of show biz that made it possible to put over the greatest entertainment job ever done.

The quickened heartbeats of the wounded and boys in camps, on ships and on the flying fields make a lot of noise. And that's the applause for the little guys and gals. A precious few moments that these GIs and Gobs will sniff for years to come. That's the payoff for these people of show business. It has scrapbooks filled with forgotten columns of praise beaten a mile. They enrich the lives of our Armed Forces with their great talents and so enrich their own lives. Years from now, when they sit back in the chimney corner of life, they will recall the smiles and cheer they spread. That will be their payoff. Without them the show could never go on.

Inside Stuff—Pictures

Theatre receipts, together with film rentals to distributors, reached an alltime high for the industry this year in resort towns where many a house record was broken during the vacation period. Business is said to have run as much as 25% higher in resort communities than for any prior season. Cases are reported where returns on pictures have exceeded flat rental terms, where these applied, by 10 times and more, with neither exhibitor nor distributor anticipating the killing that has been made on numerous pictures.

In the mountain and shore resort towns served out of N. Y. and Albany exchanges theatres have benefited by large vacationing crowds from nearby cities who, due to traveling and other problems, have not ventured far from home.

Theatres in some resort towns operate all the year around but do several times as much business during the summer as out-of-season, while others operate only during the vacationing months. In some cases this year houses that remain closed all winter, opened up earlier last spring.

Donald Nelson who, like Eric Johnston, comes from public life in Washington into the motion picture industry, not so long ago huddled at the Hays office (Motion Picture Producers & Distributors of America, Inc.) and proposed two export corporations—one for the MPPDA members and one for the indies, or the Society of Motion Picture Producers, as Nelson's body is called.

It had to be pointed out, however to Nelson that while RKO releases the product of such prominent SIMPP members as Disney, International (Spitz-Goetz), Goldwyn, Capra, et al., and United Artists has its own large group of SIMPP member-producers, none the less the distribution companies have the final say on domestic and world-wide sales. And both RKO and UA have agreed to go along with the MPPDA's Export Film Corp. on foreign sales, so far as it was feasible mechanically and legally.

Thus, it was pointed out to the SIMPP prez, any idea of two Export Corps. was overboard.

For months Steve Hannegan has stated that "if I could have a few words only with Jack Warner I know that the Ann Sheridan situation could be straightened out." The publicist's romantic interest in Miss Sheridan is now w.k., and his opportunity came at the housewarming last week for William Jeffers, at the United Pacific prexy's new Hollywood home. A patching-up between WB-Miss Sheridan is reported. By coincidence, one of Hannigan's accounts is UP, and Jeffers, former wartime rubber administrator, is his friend.

Or was it just a casual coincidence, because Hannegan and Warners, otherwise, have been unable to get together due to the studio's adamant attitude that the contracted actress had walked out, and that's all there was of it from WB's viewpoint. The kiss-and-make-up is supposed to include more consideration for her story properties.

American bobbysox film, "Teen Age Girls," was panned so strongly by British film critics who caught it at a recent London preview, that pic was withdrawn from its booking in a hurry. Papers commented on pic, London Daily Telegraph terming it "certainly unflattering to American girlhood," while the Chronicle's critic opined that "these frenzied sex-obsessed young things must be seen to be believed. The purpose of their curious clothes and habits and hideous jargon is to preserve adolescence as long and as exclusively as possible."

"Variety" (*Brom*) reviewing pic June 21, '44, under then title of "Teen Age" (Continental), called it "a dull, obvious bit of sermonizing on juve delinquency . . . obviously filmed as a quickie . . . with juve members of theatre audience more bored than impressed."

"Love on the Dole," which opens at the World, N. Y., on Oct. 12, as a reissue handled by Four Continents Film Co., was reviewed from London in "Variety" April 30, 1941. Review said in part: "The camera's facility in pin-pointing the tenets of tragedy has been harnessed for excellent results . . . the Walter Greenwood novel screens as powerful dramatics and is in for a good deal of attention from patrons, both here (England) and in U. S." This is a British National film production, originally released by

(Continued on page 25)

LOVE, HONOR and GOODBYE

starring

VIRGINIA BRUCE · EDWARD ASHLEY

featuring VICTOR McLAGLEN

with NILS ASTHER · HELEN BRODERICK

and VEDA ANN BORG · JACQUELINE MOORE · ROBERT GREIG

Directed by ARTHUR S. ROGELL

Screen Play by ARTHUR PHILLIPS, LEE LOEB and DICK IRVING HYLAND

Original Story by ART ARTHUR and ALBERT S. ROGELL

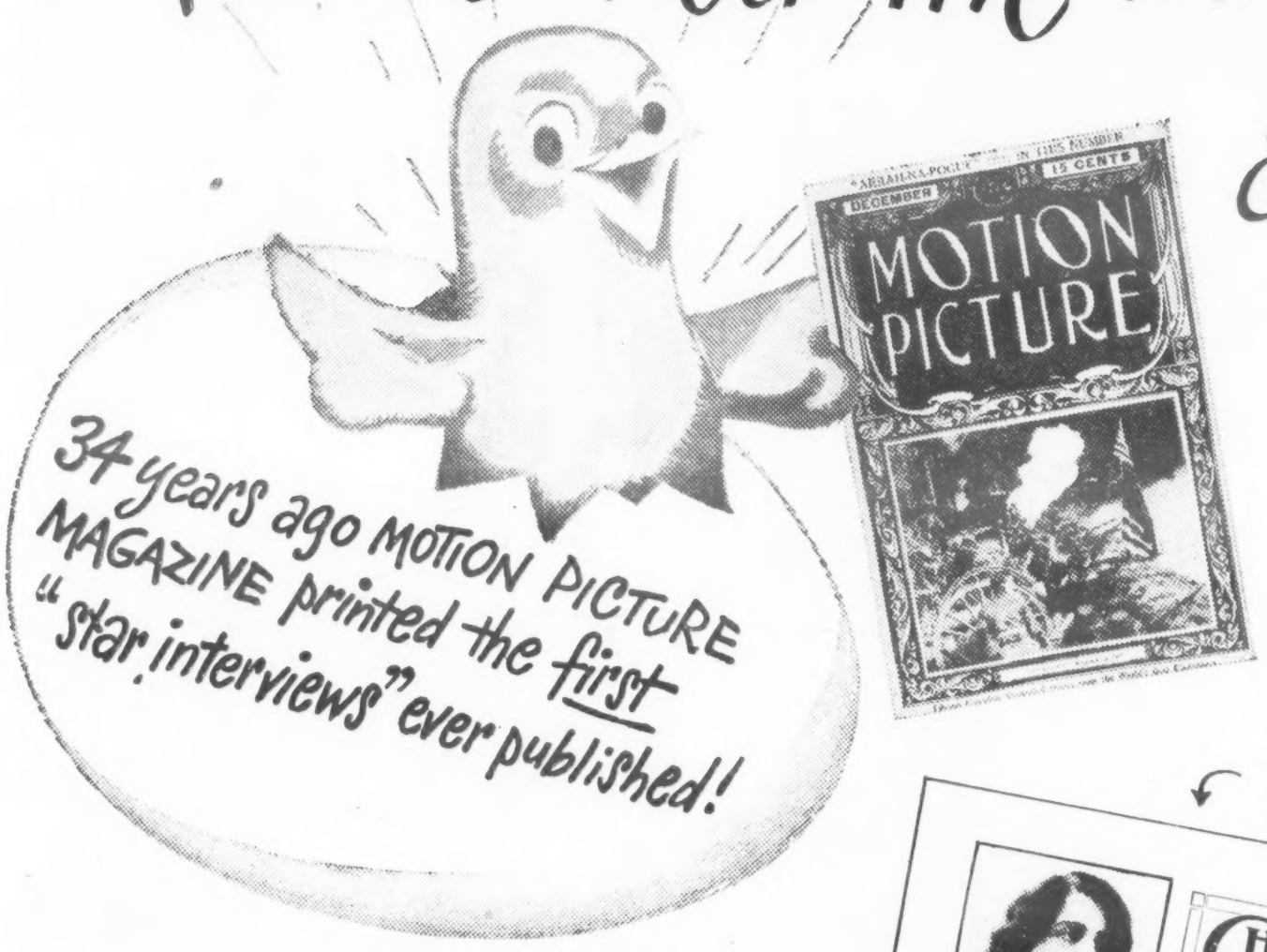
Associate Producer — HARRY GREY

A Republic Picture

STRICTLY A FAMILY AFFAIR!

What a family...! What an affair...!

Who started the whole thing, anyway?



The second "Star Interview" ever published appeared in January, 1912

CHATS WITH THE PLAYERS

HOWARD MISSIMER, OF THE ESSANAY CO.

I SAW that in the middle of the floor was a great white bearskin rug. The bear's head looked vicious, but the man who was seated cross-legged on the rug didn't look vicious at all. He was eating a long tallow candle, with evident relish, and he seemed to be enjoying himself immensely.

"Is this Mr. Missimer?" I asked—my teeth were chattering so I could hardly speak.

"Sure; who are you?" he queried.

"I'm from THE MOTION PICTURE STORY MAGAZINE," I replied.

"Oh, I'm glad to see you. Your magazine's a comer. Come, sit down and have a candle. I'm just breakfasting."

"You see, it's in my blood," he explained; "the candles and the liking or the cold, I mean. My father was an Esquimau, my mother a candinavian."

MISS MIRIAM NESBITT, OF THE EDISON C

EING rather a bold and prying person, and believ within my rights to be inquisi interview Miss Miriam N would instantly "w ods, I h to h "t

"Star Interviews" were born in the MOTION PICTURE of December, 1911

CHATS WITH THE PLAYERS

MISS FLORENCE A. LAWRENCE, OF THE LUBIN CO.

"I HAVE a long list of questions that I am directed to ask you: I hope you won't mind," I said, hesitatingly.

"Don't you miss the glare of the footlights and the applauding audiences?" I questioned.

"No," she replied. "I am quite contented without those features. I love to go into a Photoshow and sit unknown, among the audience . . ."

"Do you ever go to the picture houses and appear before the audiences?"

Miss Lawrence's height is only five feet four, and her weight only one hundred and eighteen pounds, but the look that she gave me at this question shriveled me (altho I am many sizes larger) into a mere pigmy beside her.

"Emphatically, no," she said.

"I do not care for social functions, and in leisure time enjoy the opera, the regular drama, or the Photoplay."

An inquiry about politics brought out th that Miss L is a Suffragette. Sh

Today's liveliest "star interviews"

MOTION PICTURE'S "popping Questions at the Stars"

Q. Miss Lamarr, are you afraid of getting old?

A. Good heavens, no. I'm looking forward to it. Most women who fear old age are afraid they'll lose their looks. But I expect when I'm old and wrinkly I'll get the parts I want—roles where I act instead of look beautiful.

Q. Are you photogenic, Fred Allen?

A. I look like a stray whiff of ectoplasm with a nose stuck on it. But, anyway, that's my own hair I'm wearing, not a blowout patch like Benny.

Q. How would you earn a living, Miss Lamour, if you were not an actress?

A. I would just starve or else I'd have to get a rich husband to support me. I'm not trained for anything. The only other jobs I've had were running an elevator and working in a factory.

Q. Bill Bendix, do you wish you were handsome?

A. No, I've reconciled myself to the fact that I have a face only my wife and agent could love.

MOTION PICTURE Magazine has always started things the public likes. Its features have been copied—its *flair* has never been matched. It has always been more fun to read. There's glamour galore in every bright page, but Motion Picture doesn't get silly. First, foremost, and finest of all screen magazines—ask the people who see *your* pictures.

Motion Picture

MAGAZINE THINKS AHEAD!

FAWCETT PUBLICATIONS, INC.
World's Largest Publishers of Monthly Magazines
1501 Broadway, New York 18, N. Y.
295 Madison Avenue, New York 17, N. Y.
8555 Sunset Blvd., West Hollywood 46, Calif.

Pub-Ad Promotions at Par and WB; Briefs From the Distribution Keys

Sid Mesibov, the past two years assistant to Alec Moss, exploitation director for Paramount, succeeds Al Finestone as trade-paper contact at Par. Finestone transferred to the Coast studio publicity department several weeks ago.

Originally a film inspector and shipper for the old First Division company, Mesibov later moved into booking and sales for that organization, covering Pennsylvania and Delaware. Subsequently in Philadelphia he was in charge of publicity-advertising for 42 Warner theatres outside of Philly. Before coming into the Par h.o. under Moss, Mesibov was field advertising rep for Par, working out of the N. Y. exchange.

Blumenstock Promotes 2

Following his return from the Coast last week, Mort Blumenstock, successor to Charlie Einfeld in charge of publicity advertising for Warner Bros., promoted Gil Golden, eastern advertising manager, to exec assistant to Blumenstock, but will continue in charge of advertising. Larry Golob, formerly eastern publicity manager, is raised to the post of publicity director with enlarged duties.

Both promotions were made with a view to freeing Blumenstock for larger exec duties between the h.o. and studio.

Members of the Public Information Committee, Eastern Division, honored Blumenstock at a dinner at the N. Y. Athletic club Friday night (5), with Golden and Golob as associate guests. Among those present were Si Seadler, S. Barrett McCormick, Frank Rosenberg, Stanley Shuford, Barry Buchanan, David Lipton; and Arthur DeBra and Glenn Allvine, of the Motion Picture Producers & Distributors of America.

Smoking Laws Relaxed in N. Y.

An amendment to N. Y. City's administrative code governing the smoking in theatres, which was tightened following the Cocoanut Grove (nitery) fire in Boston, signed by Mayor LaGuardia last week, will permit smoking in one-third of the seats of theatres which have no loges, boxes, mezzanines or balconies. However, this portion of such houses must have flameproof floors and metal receptacles for ashes and butts.

In so-called stadium-type theatres, of which there are not many in N.Y., smoking will be allowed in the back portions which incline upward like a balcony.

Legislative committee of the Independent Theatre Owners Assn., consisting of J. Joshua Golderg, Rudolph Sanders and Morton Sunshine, aided by Abe Mopper, attorney, were instrumental in having the bill passed.

Pennsy Allied's Conv.

Annual convention of Allied Motion Picture Theatre Owners of Western Pennsylvania, unit in Allied States Assn., will be held in Pittsburgh Dec. 10-11. This will mark the silver anniversary of the organization. William J. Blatt and William Finkel are co-chairmen in charge.

Joe Kinsky Joins O'Reilly

Joe Kinsky, long in theatre operation and recently exec assistant to Eddie Hyman, who's in charge of Par's northern tier of theatres as theatre contact, has resigned that post to become general manager of the Sanitary Automatic Candy Corp., headed by Charles L. O'Reilly, former N. Y. exhibitor.

Feeling that there are great possibilities for making the sale of candy and confectionery a more vital part of a theatre's revenue, Kinsky will formulate methods of expansion within the O'Reilly company and develop new ideas for merchandising within the theatre.

Settos Building 4 New Theatres

Settos Theatres of Indianapolis has set an extensive expansion program that includes the construction of four new film theatres in three different states. Circuit will build a 1,500-seater in Louisville, Ky., suburban area. House will include television in its equipment.

Another house will be built in Lima, O., with 1,200-seat capacity. It also will have television. New theatres planned for Berne, Ind., will seat 800. A new house in Tell City, Ind., will be erected on the site of the present Rialto, which will be torn down. It will have 1,000 seats.

Settos also has taken over the operation of the Palace, Montepelier, Ind., with an elaborate improvement program outlined for it. This is a 600-seater.

Republic's Chi Deals

Republic closed two circuit deals in Chicago while J. R. Grainger, company prexy, was there for the regional sales confab, Oct. 6-7. Full 1945-46 program was set for Public Great States circuit covering 42 Illinois theatres and for the Essaness Theatre Circuit of 28 houses in same state.

Schines' Bond Gifts

Rochester, N. Y., Oct. 9.

Every Schine manager attending the regional meeting in the Hotel Seneca here received a war bond ranging in value from $25 to $100, according to length of employment. L. W. Schine, heading the Gloversville delegation, also cheered the 50 managers present by announcing a group insurance plan extending to families of house execs and improved working conditions for all theatre employees. It was the first area meeting since the war began.

Lou Lazar, chief of operations, stressed the need for courtesy and improved service in the postwar period, and Seymour Morris, publicity chief, said effective exploitation of pictures will be needed more than in recent months.

Big Turnout for Rhoden

Kansas City, Oct. 9.

Thirty-six executives of National Theatres Corp., headed by Charles Skouras, president, and the heads of subsidiary companies, will attend the Silver Jubilee Dinner honoring Elmer C. Rhoden to be here on Oct. 24. NT executives will remain for two days during which they will hold the organization's fall meeting.

Other out-of-town guests who have made reservations are Ben Kalmenson, Roy Haines, Hall Walsh, Spyros P. Skouras, Tom Connors, W. C. Gehring, Robert Mochrie, Walter Branson, Ray Nolan, J. O'Donnell, A. H. Blank, G. Ralph Branton, Harry Warren, George Skouras, Steve Broidy, Lon Fidler, Ed Morey, Sol Francis, Harry Thomas, Reeves Espy, Max Roth, Jack Adams, Rudolph Berger, Burtus Bishop, Jr., James R. Grainger, Irving Mack, Harry Taylor.

Exhibitors and others from the midwest trade areas also have made reservations. Total attendance is expected to reach 200.

'Yank in Tokyo' Hoopla

Seattle, Oct. 9.

For Northwest premiere of "First Yank in Tokyo" (RKO), Hamrick-Evergreen made a big event of it. Planing from Hollywood came Olan Carney, Bettejane Greer, Myrna Dell, Marc Cramer and Bill Williams for p.a.'s at the Music Hall. On Tuesday the troupe visited the U. S. Naval hospital, made appearances at the Press club and on radio, to help plug for the pix.

Forcing 15% Boost From RKO, Loew's, N. Y. Ops Seek Same in Indie Houses

Instructions of Local 306, Moving Picture Machine Operators of N. Y. to its members working in Greater N. Y. Loew, RKO, Randforce and Skouras theatres not to run off pictures starting Monday (8) were cancelled Saturday (6) following compromise proposals from RKO and Loew's.

An emergency meeting between 306 and theatres Friday night (5) lasted until early in the morning. At this session the theatres, formerly offering a 5% increase to ops, agreed to raise it to 15% and generally retain the working conditions of the old contract which expired Sept. 1.

In addition, under a two-year contract retroactive to that date, the theatre committee compromised on the highly controversial "request" clause. Whereas in the past the employer had the right to pick an operator from the 306 rolls when a vacancy occured, under the new deal it will be a 50-50 proposition, with the theatre having the right to pick a man, the union the second, and so-on.

Proposed new deal will be submitted to a meeting of the membership for ratification following sessions with Randforce and Skouras seeking same contract. Local 306 met with these indies yesterday (Tues.).

Though the Randforce and Skouras circuits were not included in the proposals made by RKO and Loew's, the scheduled Monday boycott against them was withdrawn.

Fox-W.C. Mgrs.' Org

Hollywood, Oct. 9.

Started by a group of Fox-West Coast managers, the Associated Theatre Operating Managers, Inc., has been formed with a view to organizing theatre managers and assistants.

Atom has already served notice on F-WC requesting meeting at which negotiations on salary and working conditions for members are expected to be started.

Inside Stuff—Pictures

Continued from page 22

Anglo-American Film Corp. Original running time of 99 minutes has been cut to 89 in the reissue.

Indicative of the lengths some people will go is the story of the Hollywood star (male) who recently paid $7,000 for a 1942 Cadillac, original price of which was $1,500.

Chicago car dealer found out about the inflationary price charged for the crate when he got a call from the Coast dealer who sold it to the star about some matter pertaining to the title, guy here having made the original sale. Also discovered it had changed hands seven times before landing with the star, and figured, after a little addition, that it went up almost $800 on each resale—OPA notwithstanding.

The statue of the world-famous Iwo Jima flag-raising, erected in Times Square in connection with the Seventh War Loan drive and still there, is to be given a permanent home on the grounds of the St. Albans Naval hospital at St. Albans, L. I.

Put up by the War Activities Committee of the picture industry, the statue will be presented to the hospital by C. C. Moskowitz, chairman of the Metropolitan N. Y. WAC. Artkraft Strauss Corp., which originally erected the statue in Times Square, will move it to St. Albans.

Careless Charlie Einfeld—he forgets about bank balances in National City Bank, N. Y. His ex-WB colleague, Jake Wilk, eastern story editor, noticed him listed under unclaimed accounts and called it to his attention.

Incidentally, Einfeld says he has so many propositions for indie production units, etc., that he just has to weigh their values and not rush into anything.

Business of snatching film titles from the front pages of daily newspapers is picking up again. Pine-Thomas are rushing their "Tokyo Rose" into release to cash in on the news from Japan. At 20th-Fox, "The House on 92d Street" deals with the FBI in its efforts to shield the secrets of the atomic bomb. Columbia is making "Secret Story," built on the activities of Jap suicide bombers, and "Gilda," a tale of Nazi agents in the Argentine.

Many film executives, not now enthusiastic about television, look to tele as a means for ballying screen product once the new media is assured of more listeners than at present. Radio officials believe tele will follow much the same pattern as followed by picture companies with radio which recently has been employed extensively in exploiting screen productions.

On top of the October Fortune mag writeup on J. Arthur Rank, current week's Life has an illuminating profile by Francis Sill Wickware on the British tycoon.

You'll love its daisy-fresh taste!

Here at last is a *ready-to-serve* Dry Martini with *fresh-from-the-shaker* flavor! And—praise be!—one that *stays* daisy-fresh in the bottle right down to the last drink you pour! Always keep this Hiram Walker miracle on hand . . . and you'll always be ready to serve that "unexpected guest" a Dry Martini that's *really fresh!*

Hiram Walker's
dry martini

Hiram Walker & Sons Inc., Peoria, Ill. Copr. 1945 66 proof

State Street, Chicago, Saw Its Biggest Theatre Crowds In Over 20 Years With the World Premiere Opening Of "THE DOLLY SISTERS"

We are grateful to TWENTIETH CENTURY-FOX for making this splendid production available to Chicago for its world premiere...
To their Publicity Department for their able support...

...To GEORGE JESSEL for his enthusiastic and tireless efforts to give Chicago the finest show we've had in years, both in the theatre and on State Street. His incomparable wit and general showmanship, his ardor, and his friendliness left a marked impression upon the hundreds of thousands who witnessed this record-breaking event.

...To JUNE HAVER for her complete and unstinted cooperation, and to the other stars and starlets, Cesar Romero, Phil Silvers, Vivian Blaine, Mary Anderson and Faye Marlowe, for their wholehearted efforts on the stage of the theatre, in the State Street parade and in the outdoor show at State and Madison streets, to say nothing of the numerous radio programs in which they participated.

Chicago will long remember this great occasion, and so will we.

BALABAN & KATZ
John Balaban

Scully's Scrapbook

Continued from page 2

All right? Imagine a week of one-man shows, each running two hours, as a curtain-raiser to a long season ahead of one-night stands at 75 and you get something of the adaptability and indestructibility of this goateed showman from the Bicycle Age.

Since his first lecture in '86 he has changed his act a lot, but he still prefers his own voice to any transcription of it. He still talks along with the views. Well, not along with them exactly. He has a timing trick that tops that. He talks a fraction ahead of the frame. Explaining, he says, "The reason I do this is because the moment the picture is shown I might just as well be a dummy. No voice can compete with a picture."

And he has an excellent voice. His diction is certainly not Chicago, where, at the age of three, he was carried to view the second fire—his first travelog. His pronunciation of faraway places is as close to the way the natives say it as is possible for a member of the Anglo-Saxophone race to come. He shows a surprising amount of humor, too, and his audiences get many a laugh.

He is not stodgy or set in either his public or private life. Almost anybody over 50 lives in the past, but not Burton Holmes. Nothing daunts him. Four years ago he fractured his leg but did weeks on the road in a wheelchair. Then on crutches, then a cane. Today his leg still bothers him, but he walks on-stage with no sign of a limp and stands at the right of the screen at a mike. He has a chair handy in case he should need it.

The Holmes Wheel

In 1831, inspired by Hermann the Great, he started out to be a magician. He still performs like the trick of the week. In big towns Holmes does a lecture a week for five or six weeks, and people get the idea that he has a nice layoff between each performance. Actually he will book into Detroit on a Tuesday and after the lecture jump to Chi. There he will do an evening lecture on Wednesday night. Thursday he runs up to Milwaukee for a showing at the Pabst theatre and catches the midnight electric which gets him back at the Stevens at 3 a.m. Friday. That leaves him rested for a Friday night Chicago lecture and the beginning of a Saturday matinee series.

Back in the 70's the trotter's father, cashier of a bank, loaned George Pullman some dough to transform old day coaches into sleepers, and turned down a half interest in the business. In 50 years the banker's son has done enough Pullman traveling alone to have kept the firm solvent.

Well, Does It?

In his clipped, precise speech Holmes insists he is a performer, not a lecturer or a teacher. "I have performed on more stages than platforms," he says, "and I broke into New York at Augustin Daly's theatre." Claiming that he's no trail-blazer, Holmes nevertheless broke New York's ban on Sunday shows, moving his travelogs from the Lyceum to Carnegie Hall at a time when nice people were not supposed to go to shows, not even lectures, on Sunday nights. Everybody thinks that Holmes inherited John L. Stoddard's public, but Lothrop Stoddard, John L.'s son, says that Holmes from the beginning had his own technique. In fact each covered Oberammergau and Japan together and came out with entirely different program material. Stoddard wrote a lecture first and then had slides work themselves between his talk. Holmes shot pictures first and then worked an informal talk around the pictures. Stoddard was sure that pictures meant the end of lecturing. Holmes saw them as only the beginning.

In time Holmes tried every medium to run himself out of business but without success. He made 52 travel reels a year for Paramount. He did this for six years. He did some more for Metro in French, English, Spanish and Italian. He also talked over the air nightly for NBC on the Century of Progress exposition in Chicago. Told he was foolish to lecture on the air for nothing, he explained that his show was more for the eye than the ear.

No Hands Across the See

Funny thing you notice about Holmes' travelogs is that the applause is very perfunctory at the end of a show. He explains, "People applaud because they want encores. I have no encores. So they simply clap their hands once or twice and hurry out to see if a policeman has given them a citation for parking. If not they are back the next week. That's the best kind of applause."

The belief that if there's a place Burton Holmes hasn't seen that's where Hitler is hiding, isn't well founded. He has traveled millions of miles but not everywhere. In fact he has consistently left the faraway places to others. For it is a Holmes credo to be ahead, but only a little ahead, of the typical Cook's tourist. His most popular shows have been Venice, Paris, the Mediterranean, Oberammergau, the Irish and English countryside, Russia and currently Mexico and Central America. His biggest flops have been Siam, India, Burma, Java, Ethiopia, Bali (billed as "The Last Paradise!"), the "Century of Progress Exposition" and "Down in Dixie."

Has he any ambitions? Yes, one. He'd like to film hell on a non-flam film. He believes this would outdraw the Rose Bowl, "The Drunkard" or the coming trials in Nuremberg.

PERSONNAlly Speaking by BING CROSBY

Star of "DUFFY'S TAVERN" a Paramount Picture

1—"I USED to be just plain old Bing Crosby. Then our four little shavers gave me Personna Blades. Now..

2—"I'M BING CROSBY *Personna*-fied, and the tykes tell me that life with father is smoother than ever!"

3—MEN! Try super-sharp Personna for *slicker, quicker* shaves, and you'll probably sing like Bing!

HERE'S WHY PERSONNA Blades give you luxury shaves:

1–Made from premium steel.
2–Hollow-ground for keenness.
3–Rust-resistant for longer use.

Personna, 599 Mad. Ave., N.Y.C. 22

PERSONNA

Precision Blades

10 for $1

Young Men Go West

Highlighting shift of radio's programming-production capital from New York to the Coast is this additional fact: National presidents of both Radio Directors and Radio Writers Guilds will be Hollywoodites by end of month.

William N. Robson, head of the director's union, tried to resign when he was moved to the Coast to direct the new CBS show "Request Performance," but a draft-Robson move forced him to keep the job. The writers will elect a new prez Oct. 30, but there is only one name on the list—Sam Moore, of Hollywood.

H'wood's Foothold

Continued from page 1

as Fred Allen, they're Coast-originating; to the same degree, in fact, that Hollywood is the nerve center of pix production. That applies more so to this season than ever before. It's been a gradual operational switch that was inevitable, of course, in view of the pix-radio tieup of the name personalities on the air.

Yet, from a production standpoint, the top agencies with the sock nighttime programming fare still regard N. Y. as the base of production operation, along with the business administration. That's why the John Rebets, the Harry Ackermans, the Don Stauffers, etc., have been forced to set up a continuous shuttling process of N. Y. to L. A. (and in reverse) that's reached a point where, in the case of some, half their working days are on rails.

Strengthen Coast Offices

It's the reason, too, for the feverish activity currently under way to strengthen the Coast offices of the agencies. That's why Young & Rubicam has been romancing Tom Lewis to return to the agency.

That's why J. Walter Thompson heaved a sigh of relief when it wrapped up its Coast operation recently and brought Cornwell Jackson into its fold to fill the shoes of the late Danny Danker, bestowing on him a veepee title as head of the Coast operation.

It's the reason, too, for multiple maneuvering to line up top guys for the Hollywood scene. That goes, as well, for many of the package outfits, who are moving out here in increasing numbers and bolstering their Coast setups right on down the line.

From here on it's considered by many that, production-wise, the agencies will have to think in serious terms of headquartering in Hollywood and leaving the business operation to New York; at least those agencies (Y&R, for example, now has 10 shows originating from the Coast), whose burden of activity is concentrated in Hollywood.

Chief problem to contend with, of course, in setting up Hollywood hqrs., would be the clients themselves, many of whom would, no doubt, squawk. For your average top bankroller of air shows today likes to consider himself "one of the agency family" and to putter around as a showman—frequently to the detriment of his air show. But the guy's in show business now, he feels, and he wants to be near the scene of the masterminding and where all the deals transpire.

The fact remains, however, that sentiment is growing for separating the business administration—which can continue headquartered in New York—from the production end, and switching the latter to Hollywood.

Berlin's 200G Net

Continued from page 1

sold 350,000 copies, and Berlin's "All My Life," which went 400,000 copies, the ASCAP income, mechanicals, folios, etc., have given the songsmith a fancy profit. This doesn't include the prospective seasonal revival again of "White Christmas," or the "Blue Skies" folios with almost 30 songs, which are part of the Paramount pix score.

"How Deep Is the Ocean" has been another revival getting the plugs and sales, and Berlin's newest, "Blue Serge Suit," has only sold 125,000 copies to date.

DELAY LICENSE FIGHT

Argument on an application to compel License Commissioner Paul Moss to issue a license to Walter Reade, for the operation of a theatre to be erected at 59th Street and Park avenue, N. Y., was postponed Monday (8) in N. Y. supreme court until Oct. 22.

Training Films in Schoolrooms

Continued from page 5

cause of this angle, can't beef that the filmakers are cutting in on their racket, because the two industries dovetail. Sez the filmakers.

Pix, which cover everything from "Molecular Theory of Matter" through "The Alimentary Canal" to "Principles of Home Canning" and "Pygmies in Africa," are short so that they can be shown a couple of times during the classroom hour—once, say, at the beginning, and again at the end. This helps retention, of course, and the writer can testify he learned more about "why is a steam engine" after 10 minutes of "Thermodynamics" than it was possible to learn in a textbookish physics course. Very interesting, too.

Classroom Films

Classroom Films (EBFI people like to call them that, rather than "educational," so that there'll be a differentiation between them and the Fitzgerald-Hammond type) seem to be opposed to the other kinds (entertainment, documentary and commercial) in the following respects:

First, there's absolutely no editorial license permitted in the school type. If EBFI were called on to produce a "History of the Barbary Coast," for instance—and they've turned out quite a few such historical items, including "Life in Old Louisiana," "Early Settlers of New England," etc.—the moppets would get the shock of their lives, because EBFI's version would no more resemble 20th-Fox's than Gypsy Rose Lee's routine resembles Little Egypt's. In this case, EBFI's would probably be banned in every state in the union, inasmuch as it would show the Coast life in the raw—as it really was. So they hope they never get such an order.

One thing, in regard to this first point, that may scare Hollywood away from the business is this integrity of production. It takes EBFI two or three years to make such pix as the above mentioned—also "Planters of Colonial Virginia," "Kentucky Pioneers," etc.—because of all the research that goes into them. For "Virginia," for instance, they got the best historian on house construction of that period available besides delving deeper into such matters as food, clothing and habits of the times more than Hollywood would ever dream of doing. Result was authenticity of the highest sort.

Secondly, school films differ from the others simply because of the specific need they fulfill. Commercials create a point of view or knowledge about a subject that represents the primary interest of the sponsor; documentaries realistically interpret the events or cultures of the day in terms of developments of the past, for the purpose of stimulating thinking and planning in the future; entertainment films have as their objective emotional release and may contribute to broad cultural backgrounds, usually recognizing no age or academic limits.

Classroom films, however, while professionally produced, are designed—with authenticity—simply to be used by teachers as an integral part of the regular school curriculum and in the hope that they'll result in desirable learning.

Ia.-Neb. Teachers For Pix

Omaha, Oct. 9.

Iowa-Nebraska school teachers, in convention here, backed the use of Yale Chronicles' educational films in a general okay for audio-visual education. Teachers saw demonstrations of film for classrooms and were sold solidly on the idea.

Lieut. James Brown, director of the training aid section of Great Lakes Naval Station, declared that the students would learn more and remember more through film education methods. J. E. Dickinson, head of visual education in Chicago schools, predicted that the field of visual education is about to "break wide open."

New York Theatres

"MILDRED PIERCE"
WARNER BROS. SENSATION
Starring
JOAN CRAWFORD
JACK CARSON
ZACHARY SCOTT
In Person
RUSS MORGAN
and His Orchestra
THREE STOOGES
TOMMY DIX
B'way at 47th St. STRAND

The Jubilant Story of George Gershwin
"RHAPSODY IN BLUE"
Warner Bros. Crowning Glory
Continuous Performances
HOLLYWOOD THEATRE
Air-Conditioned
Broadway at 51st Street

William Lloyd Sigue Sigue Leo G. EYTHE NOLAN HASSO CARROLL
'THE HOUSE on 92nd STREET'
A 20th Century-Fox Picture
PLUS ON STAGE CARL RAVAZZA
Monte Proser's Copacabana Review
BUY MORE BONDS
Extra!
ROXY
Rosario & Antonio
7th Ave. & 50th St.

SAMUEL GOLDWYN presents
DANNY KAYE
in
"WONDER MAN"
In Technicolor
B'way & 45th St. ASTOR Continuous Popular Prices

THIRD WEEK—ROXY

THE PALESTINE PROBLEM
THE NEW MARCH of TIME

JENNIFER Jones + JOSEPH Cotten
in Hal Wallis' production
"Love Letters"
A Paramount Picture
RIVOLI

LOEW'S STATE
On Screen
Frank SINATRA
Kathryn GRAYSON
Gene KELLY
"ANCHORS AWEIGH"
IN PERSON
Willie HOWARD
Prof. LAMBERTI

RADIO CITY
MUSIC HALL
"WEEK END AT THE WALDORF"
Spectacular Stage Productions

HEDY LAMARR
ROBT. WALKER
JUNE ALLYSON
In M-G-M's
"HER HIGHNESS AND THE BELLBOY"
IN PERSON
GENE KRUPA AND ORCHESTRA
PAMELA BRITTON
Sonny Wendes
Dick & Gene WESSON
CAPITOL

RKO PALACE B'WAY & 47th St.
Joan DAVIS Jack HALEY
GEORGE WHITE'S
SCANDALS
Starring GENE KRUPA
And His Band

Paramount presents ED GARDNER'S
"DUFFY'S TAVERN"
Featuring 22 Hollywood Stars
IN PERSON
THE ANDREWS SISTERS
TIM HERBERT
VIC SCHOEN and His Recording Orchestra
PARAMOUNT

WALT DISNEY'S
Wonderful Adventures of
PINOCCHIO
Full Length Feature in TECHNICOLOR
Distributed by RKO Radio Pictures, Inc.
3rd Merry Month.
REPUBLIC
B'way 51st St. Doors Open 8:30 A.M.

Labor Goes Into Radio in Big Way As ILGWU Files Four FM Blanks

Washington, Oct. 9.

Organized labor, worried by its failure to obtain time to tell its story over existing broadcasting stations, is apparently ready to take the all-out plunge into the ether biz itself.

Latest indication of this came yesterday (8) when the International Ladies Garment Workers Union filed an application with FCC, to set up commercial FM stations in New York, Philadelphia, Boston, and Chattanooga, Tenn. This follows fairly closely on the application for stations which have been filed by the United Automobile Workers Union.

On top of that, it is an open secret that the Amalgamated Clothing Workers, the Sidney Hillman union is also getting ready to apply for stations in New York, Chicago and probably other cities. And Washington scuttlebutt has it that the AFL, and CIO, may apply for stations in their own names. From various parts of the country have come informal reports that various large locals and central labor unions of some cities are giving serious consideration to the question of starting and operating stations.

How far this will go, nobody knows, but FCC chairman Paul A. Porter has predicted that the next few years will see from 2,000 to 3,000 FM stations in the U. S. That

(Continued on page 36)

Radio's Dime Pitch

George Lewis, flackery chief of WHN, (N. Y.) recommends that radio stations charge a dime to persons who want to see a broadcast during the months of December and January.

Idea is that broadcasters, in turn, hand the dimes over to the March of Dimes Parade for the National Foundation Against Infantile Paralysis.

Gailmor Off WJZ Midst Much Talk

William S. Gailmor, WJZ, (N.Y.) commentator for a year, against whom Westbrook Pegler has been gunning all the time, is going off that ABC (Blue) flagship at the expiration of his sponsor's 12-month contract, Nov. 30.

Nobody would tie up the Gailmor WJZ-exit with Pegler's campaign which has attacked Gailmor's personal life as well as political beliefs. Among other things, Pegler had called both Gailmor and his sponsors, Electronics Corp. of America, "Communists."

As far as the station and the network were concerned, it was all routine. Execs maintained the contract was up, they needed the time for airing world news reports (as sustainers, instead of as sponsored time) and that was that.

As far as the sponsor was concerned, the firm issued a statement that talked about expanding advertising "to other media," tried to indicate that anyway WJZ was not the best outlet for a commentator with such a large following as Gailmor, and declared that "satisfactory negotiations" were being concluded to air Gailmor over another N. Y. station. Latter, obviously, would be an indie.

Trade feeling was that both the net and the sponsor were really getting out of a tight situation. Sponsor was said to have felt that, now war is over, Gailmor's WJZ pitch was not worth the $60,000 yearly tab that it cost.

ABC Coast, Chi Setups Stay On

Hollywood, Oct. 9.

Regardless of the drastic organizational revamp at N.Y. hdqs. of ABC (Blue) network, so far as the Central Division (Chicago) and Coast operations are concerned, the status quo will prevail.

ABC execs have notified veepee Ed Borroff, who heads up the Chi operations, and Don Searle, veepee in charge of the Coast setup, that there will be no changes so far as the Central and West Coast divisions are concerned. Since announcement of the bow-out of Chester J. LaRoche and Hubbell Robinson, Jr., as exec vice-chairman and programming veepee, respectively, the Chi office had been suffering a case of the jitters.

As for the Coast there's been speculation for months as to what will happen to the top operational berth, with LaRoche making a pitch for Col. Tom Lewis upon his exit from the Army.

Latter's return to civvies is imminent, but he's not going to ABC. Conjecture is that he'll return to the Young & Rubicam fold to head up the Coast office.

News-Trib Syndicate Mulls Settlement On 'Mullins' Air Rights

Capt. Joseph M. Patterson conferred with his attorneys Monday (8) to mull possibilities of making a pre-trail settlement with radio script writer Arthur Henley. Latter, through Radio Writer's Guild attorney, Sidney Fleisher, will bring suit against the N. Y. News-Chicago Tribune syndicate, charging it with breach of agreement when it refused further options to Henley of the "Moon Mullins" (comic strip character) radio rights. Fleisher has promised prompt court action unless satisfactory settlement can be reached within a week.

Legal plan of action was blueprinted by Fleisher for Henley, following disclosure in "Variety" that comedian Bert Lahr purchased a 90-day option on radio and screen rights to "Moon." Patterson attorneys, Townly, Updyke & Carter, deny that Lahr deal has actually been closed, claim it is still pending. However, Lahr told "Variety" that he paid $1,000 for the option and that his check was cashed 48 hours later.

Legal tangle possibilities were fomented when News-Trib Syndicate's Arthur Crawford did sudden turnabout and refused Henley further options on "Moon" after promising "unlimited renewals inasmuch as nobody has shown any interest in airing "Moon" for almost 10 years."

Sports Gabbers Pitch In for Victory Loan; NAB to Map Air Drive

Washington, Oct. 9.

Treasury has completed and shipped off to radio stations three new series of transcriptions for the Victory Loan. They are: "Sports Personalities Speak"; "Industrial Leaders Speak"; and a set of 30-second announcements angled to rural audiences.

The sports gabbers include one-minute messages from such figures as Bill Stern, Bill Corum, Harry Wismer, Red Barber, Joe Louis, Benny Leonard, Dixie Walker, Leo Durocher, Mel Ott, Ford Frick, Alice Marble, Tuffy Leemans, Arthur Godfrey and Stanley Woodward.

Among the industrial execs are Edgar Kobak, Mutual prexy; Emil Schram, New York Stock Exchange president; Eddie Rickenbacker, president of Eastern Air Lines; James S. Adams, president of Standard Brands; Niles Trammell, NBC prexy; Benjamin Abrams, president of Emerson Radio and Phonograph Co.; Edward O'Neal, president of the American Farm Bureau Federation; Philip Murray, CIO; William Green, AFL; Albert Goss, master of the National Grange; Eric Johnston, U. S. Chamber of Commerce and MPPDA; and James G. Patton, president of the National Farmers Union.

The NAB program managers executive committee, and program chairmen from the various NAB districts, huddle here Thursday (11) and Friday with Treasury officials on the drive. The radio people will be headed by Henry W. Slavick, of WMC, Memphis. They will be told what will be expected of them, and make suggestions of their own to promote the drive via the air.

Raleigh, N. C.—Frederick H. Merrill has joined the announcing staff of station WSTP at Salisbury. He goes to Salisbury from WBIG, Greensboro, and WBBB, Burlington.

Radio Talent Situash In Europe Reviewed By Judge Miller at REC

By ABEL GREEN

Col. Ed Kirby, escorting officer of the American radio executives and tradepress reps on the recent European junket, and Judge Justin Miller, new prexy of the National Assn. of Broadcasters, made the two principal speeches last Thursday (4) at the Hotel Roosevelt, N. Y., at the N. Y. Radio Executives Club's inaugural luncheon-meeting for 1945-46. The junketing radioites were the honor guests of the occasion.

A record turnout heard Col. Kirby, radio chief, Bureau of Public Relations, War Dept., stress the need for America to occupy Germany 15, 20, or if needs be, 30 years, if we are to win the peace.

Judge Miller reviewed the general findings. The Judge, making a better impression as a talker at the N. Y. get-together than, apparently, was the case in Washington the Tuesday (2) before, at the NAB's inaugural dinner at the Hotel Statler, was in his high spirited vein. Judge Miller and others were faced with fighting a deadline, because of a radio broadcast schedule, hence

(Continued on page 32)

AFRA Free Speech Stand to Be Aired

A long-time struggle within the ranks of American Federation of Radio Artists over the question of free speech is believed ready to be settled at tomorrow's (Thurs.) meeting of AFRA's national board in N. Y.

Agenda will include a report from AFRA counsel on the validity of a resolution offered some time ago to stifle political action on the part of certain AFRA members, with the legal report believed to hold the resolution invalid as impairing the rights of members under AFRA's constitution.

Battle has been waging a long while between leftwing and rightwing factions within AFRA, former claiming the privilege of putting AFRA on record on political matters, latter stating AFRA should be concerned only with improvement of actors' working conditions. Resolution in question had declared that all resolutions not dealing with wages, hours, etc. could not be presented for action at AFRA meetings unless 100 members signed such a petition. It also provided that all resolutions must be submitted to a committee two weeks before a meeting. Such a resolution, AFRA will be told, is unconstitutional.

Premieres

(Oct. 11-20)

Oct. 11

"Powder Box Theatre," 10:30-11 p.m. Thursdays, CBS; Bourjois; Foote, Cone & Belding agency.

Oct. 13

Woody Herman, 8-8:30 p.m. Saturdays, ABC (Blue); Wildroot; BBD & O agency.

Tommy Harmon, 7:45-8 p.m. Saturdays, MBS; Clipper Craft; Emil Mogul agency.

Dick Haymes, 8-8:30 p.m. Saturdays, CBS; Electric Auto-Lite; Ruthrauff & Ryan agency.

Oct. 14

"Murder Is My Hobby," 4-4:30 p.m. Sundays, MBS; Knox; Raymond Morgan agency.

"Land Of the Lost," 3:30-4 p.m. Sundays, MBS; Sustaining.

Fulton Lewis, 6:45-7 p.m. Sundays, MBS; Chimney Sweep; Roche, Williams & Cleary agency.

Oct. 15

Hal Winters, 4:30-4:45 p.m., Mondays through Fridays, CBS; Sustaining.

Oct. 16

"His Honor the Barber," 7:30-8 p.m. Tuesdays, NBC; Ballantine; J. Walter Thompson agency.

Oct. 20

Philadelphia Orchestra, 5-6 p.m. Saturdays, CBS; Sustaining.

"First Nighter," 7:30-8 p.m. Saturdays, CBS; Campana; Wallace-Ferry-Hanley.

"Club Time," 10:15-10:30 a.m. Saturdays, ABC (Blue); Aluminum Products; Trade Development agency.

N. Y. Herald Tribune Forum Airing 1st of ABC Public Service Casualties

Anticipated overhaul of the ABC (Blue) network's public service and sustaining programming structure following in the wake of the inner-sanctum revamp and the exit of Chester J. LaRoche and Hubbell Robinson, Jr., has already transplanted itself into concrete action on the part of the new regime.

First important casualty under the realignment will be the New York Herald Tribune Forum, which won't be aired by the network this year. It's recalled that when ABC (then Blue) recaptured some of its choice nighttime slots last year to air the forum, bringing to the mike some of the outstanding molders of public opinion, the web publicized it as one of the real distinct contributions of the year to public service programming and, in fact, won for itself considerable encomiums for tying in with the H-T forum.

Chief factor in dropping the broadcast this year is the cost, which last year bit into the network exchequer to the extent of between $40,000 and $50,000, including cancellation of commercial programming. It's reported that web execs have now agreed that such expenditure would be unjustified, particularly in a year that saw an unprecedented cancellation of commercial shows during such periods of crisis as President Roosevelt's death and the V-E and V-J developments.

ABC execs huddled with Mrs. Ogden Reid, owner of the Herald Tribune, and after kicking the matter around, expressed "regrets" and bowed out.

Meanwhile, there's considerable speculation as to what will happen to the ambitious program development plans that the LaRoche-Robinson regime was in process of blueprinting at the time Edward J. Noble decided to change things. LaRoche wanted to put emphasis on new personalities in bolstering the web's talent structure, and shows being prepared for potential sponsorship were to have spotlighted such personalities, among others, as Lawrence Tibbett, Mayor LaGuardia (ABC has been anxious to star him in a "LaGuardia's Gazette" series which they believed would eventually bring top sponsorship coin), a revival of the "Here's Morgan" show (for which a top scripter had been lined up); a "Dr. Kildare" series, etc. Most of these are now expected to go by the boards.

Ad Lib Ad Finale

Philadelphia, Oct. 9.

Mrs. Peggy Harden Payne, "Mrs. America," was interviewed on Rhona Lloyd's show on WCAU last week, and asked about her diet. "I have to be careful about my figure," drawled the gal, "and I never eat ice cream."

There was an embarrassed silence. Sponsor of Rhona Lloyd's program is Dolly Madison Ice Cream.

Axes Sharp For 'Town Hall' Hour

Clients are needling their agencies to see what can be done about the one-hour ABC (Blue) spot currently occupied by Reader's Digest's "Town Hall Meeting of the Air," Thursdays (8:30-9:30 p.m.).

Since Reader's Digest execs are dropping sponsorship of the show with the broadcast of Nov. 29, some bankrollers want the ABC to put "Town Hall" in a much-later-evening slot.

It is reported that ABC is trying to interest other prospects to pick up the purse strings where Reader's Digest will have left off. But the net is up against a consistently low rating the program has had majority of the Hooperatings having shown "Town Hall" below the 5.0 groove.

"Town Hall," in its first half-hour competes with "FBI in Peace & War" on CBS, which has an 8.9 rating; Dinah Shore on NBC with a 10.8. In the second 30 minutes, "Town Hall" bucks up against "Music of Kostelanetz," on CBS, which rates 6.2; NBC's "Kraft Music Hall," with 13.5; and Gabriel Heatter, on Mutual (9-9:15) with 9.4.

John W. Boler Shuffle Of Prez Jobs Affects Midwest Radio Outlets

Chicago, Oct. 9.

John W. Boler has resigned as president of the North Central Broadcasting System but continue as chairman of the board, and the chain's majority stockholder. Howard S. Johnson, v.p. of the KVOX Broadcasting Co., Moorhead, Minn., and v.p. of the Jamestown Broadcasting, N. D., takes over as president.

Don Clayton, St. Paul, continues as v.p. and general manager; and William J. Kutsch, former radio director of Swift and Co., has been appointed v.p. in charge of sales and research.

Boler was recently elected president of the newly organized Independent Broadcasting Co. of Des Moines, which has an application on file with the FCC for a 10,000-watt station, and also as president of the Middle West Broadcasting Co., Inc. St. Paul, which has filed an application with the FCC for a 5,000-watter.

In the realignment of his activities, Boler has also resigned as president of KVOX, but will retain his stock interest in the station. David C. Sherurd, current KVOX treasurer, was elected to succeed Boler as prez.

Morgan's 'Request' Pitch Surprise to JWT Agcy.

Hollywood, Oct. 9.

J. Walter Thompson office here did some eyebrow lifting when it was announced Sunday night (7) that Frank Morgan would appear on next Sunday's (14) "Request Performance" for Campbell's Soup.

JWT signed Morgan for a "Kraft Music Hall" series pending the decision on whether Bing Crosby would return to the Thursday night NBC spot. While the agency does not have an exclusive on Morgan's services, it was the first that JWT had heard about the Campbell Soup deal, via the Ward Wheelock office.

Thompson execs take the position that "at least we might have been told."

CBS Splurges For 200G on One Show

Hollywood, Oct. 9.

CBS may still salvage for fall-winter network presentation one of the variety of Coast-originating pix-personality summer hiatus-time sustainers. It's the Pat O'Brien sea story series which occupied one of the half-hour Monday night segments while "Lux Radio Theatre" was off the air. Series built up a fairly respectable rating, with general impression in pix-radio circles that it was the only one among the CBS-built summer shows that offers potentialities for continued nighttime programming. Web programming dept. is currently mulling resurrection of show, tabbed "The Sea Has a Story."

On the whole, however, the network's $200,000 summer experimentation with pix personalities wound up as pretty much of a fiasco, it's felt, with the Hugh Herbert "That's My Pop" series, the Mary Astor "Merry Life Mary Christmas" show, among others, scramming out of the picture without stirring any kilocycle flurries.

SHERDEMAN PICKED AS HOLINER'S AIDE AT L&M

Hollywood, Oct. 9.

Mann Holiner, radio boss of the Lennen & Mitchell agency, has picked a former Army crony as his assistant. He's Ted Sherdeman, fresh out of his lieutenant colonelcy duds, who served 37 months with Army units, the last two years as radio officer for General MacArthur.

Before donning khaki, Sherdeman produced "Silver Theatre" for Young & Rubicam, and for years was one of Hollywood's top writer-producers.

CBS' PERSONALITY BUILDUP

Radio's Strike Pot Simmers, Boding Big Blowoff by Petrillo's Union

There was an ominous quiet last week along radio's potential strike front, but James C. Petrillo, prez of the American Federation of Musicians, still held the strings, and he was not saying how he would pull them.

On Sunday (7), as expected, Petrillo pulled the musicians on one CBS show, forcing a dramat substitute on Prudential's "Family Hour" by ordering out the music. Ostensible reason was same as in NBC-needling tactics used by Petrillo week before, being laid to failure of Chattanooga outlets of both nets to pact with the AFM locally.

Meanwhile, International Alliance of Theatrical and Stage Employees announced it had organized television people at Du Mont. International Brotherhood of Electrical Workers was still huddling with CBS over engineers, and National Assn. of Broadcast Engineers and Technicians (NABET) was licking its chops over a good contract with ABC and NBC, and saying nothing. The nets were also mending their fences with their directors by accepting N. Y. State Board of Mediation conciliation of the strike-threatened tiff with the Radio Directors Guild.

In latter situation, a Guild committee headed by veepee Tony Leader, Bob Shayon and Ed Byron was busy all day yesterday (Tues.) huddling separately with reps of each net. Significant was the fact that, after the N. Y. State board's mediation offer of last week, the nets virtually fell over each other to show willingness to talk turkey with the directors.

There was no doubt in anyone's mind that sweetness and light shown toward directors and IBEW was all tied up with the threat of Petrillo trouble. For Petrillo has his eyes all over the lot—on IATSE's moves, on NABET's since that involves platter-turners, and on IBEW's.

Everyone felt that Petrillo would in some way move against the ABC next. That move, too, would be in the form of needling. But out of all the needling, it was feared, a major labor crisis would shape up, involving not only those unions mentioned above, but also possibly the American Federation of Radio Artists—since latter, as an AFL outfit, couldn't very well, or profitably, oppose any Petrillo strike move.

Leader in Chi For RDG Pitch

Chicago, Oct. 9.

Thirty of the 54 radio producers, including network, station, ad agency and freelancers, met here Sunday night (7) for preliminary discussions with Tony Leader, v.p. of the Radio Directors Guild, toward the formation of a local chapter. Few of Chi's top producers were present, with general feeling being a wait-and-see attitude based on the outcome of the Guild's New York discussions and negotiations.

It's a known fact that producers and directors here are notoriously underpaid, by New York and Coast standards, but so far have been going along in a passive manner until something definite can be done about it.

When local organization gets underway, they'll be in there pitching for more moola. Next meeting has been skedded to take place within the next 10 days, with some definite action expected to be taken then.

Geiger Looks at Legit

Hollywood, Oct. 9.

Milton Geiger has left for New York to wrap up plans for a Broadway play he is writing. Geiger announced the possibility that the play would fist be published as a novel.

Geiger, whose last air assignment was for the former Philip Morris-sponsored Ginny Simms night radio show, also has some radio plans in the fire.

Nets' Reps to Make Trip on 'Globester'

Airmen are taking to the air Oct. 19, when reps of all four major nets join the Army's new "Globester" trip round-the-world. Trip will take three weeks.

In addition to the web representatives, the Army will carry correspondents from the three principal news-wire services, Associated Press, United Press and International News Service.

G. W. Hill Pacts Peggy Mann, Joan Edwards Stays On

Peggy Mann, former vocalist with Teddy Powell, Gene Krupa and other dance bands, but lately doing a single, has been signed by George Washington Hill, president of the American Tobacco Co., to one of the most unique contracts in radio. It is effective this week.

Hill took a liking to Miss Mann's singing during a two-week period she subsituted for Joan Edwards on the "Hit Parade" last summer. Not having any immediate use for her, Hill signed the singer to a contract that gives him the right to call for her at any time during the next year.

Meanwhile, she gets a weekly retainer from American Tobacco, and must constantly familiarize herself with tunes riding the "Hit Parade." This is in the event she is called upon suddenly to replace Miss Edwards. However, her contract does not stipulate work on the "Hit Parade" at any future time. She may be used on any current American Tobacco show, or a new one.

Another angle of the unusual agreement is that Miss Mann is free to work with another sponsor, providing her employer is not a cigaret manufacturer or a laxative maker. Hill dislikes artist tieups with the latter.

Miss Mann's contract does not disturb Miss Edwards. Latter is said to have been re-signed by Hill last week to a contract which, with the usual options, runs until 1948. At the same time, she drew a substantial salary boost.

THELMA CARPENTER IN FOR GOOD WITH CANTOR

Hollywood, Oct. 9.

Thelma Carpenter, originally pacted for three guest shots on the Eddie Cantor Wednesday night show, gets a ticket as permanent successor to Nora Martin, so pleased are the comedian, Young & Rubicam agency, and Bristol-Myers, sponsors of the show, with the sepia vocalist's job on her first two times up.

Meanwhile, Cantor's been the subject of considerable favorable comment within the trade for his inking of the colored gal for a coast-to-coast show, in view of the sensitivities involved and reactions from various sectional elements, which reportedly has been manifest in repercussions from one southern newspaper which squawked over mat material sent out, although the copy itself skirts bad taste by appropriately eliminating any reference to her color.

As Cantor put it: "The gal can sing, she's got a future, she's an asset to our show; what else matters?"

Johnstone Divorced

Reno, Oct. 9.

G. W. (Johnny) Johnstone got his final divorce decree here last week.

He formerly was head of the ABC network news and special events department of the Blue web in N. Y.

HEADLINERS' ROAD PAVED

Hollywood, Oct. 9.

Having already blueprinted plans for a weekly half-hour show which will serve as a tryout spot for development of new talent, the CBS programming dept. is now undertaking a new venture aimed at corralling into the web fold new faces and new voices for showcasing via their own shows. Network feels that there are currently a number of unheralded performers in radio and elsewhere who are the potential headliners of tomorrow but are relegated to near-oblivion with fill-in spots or as "added starters" on shows that aren't taking full advantage of their talents.

CBS points to Danny O'Neil as the latest illustration of the commercial potentialities of talented singers and other performers who, given proper spotlighting and the benefits of the programming dept.'s know-how, can bridge the gap between sustaining and top-coin sponsored radio. Brought in to N.Y. from Chicago and spotted netwise with his own 15-minute show, O'Neil came into his own recently when he was pacted as co-headliner with Evelyn Knight for the new Bourjois show. (The ABC (Blue) network last season put similar faith and coin in nursing along Andy Russell as a coast-to-coast sustainer until he was grabbed up by Lever Bros. for the Joan Davis Swan Soap show.)

When O'Neil steps into the Bourjois program on Oct. 14, CBS will showcase a new singer in the spot. He's Hal Winters, a virtual newcomer to the radio scene, but the CBS programming boys are convinced that his wide voice range will eventually make audiences conscious of the 4:30-4:45 cross-the-board afternoon segment, where he'll be featured.

Similarly, CBS took Patty Clayton, another singer, out of the Arthur Godfrey morning show and spotted her in a Thursday night slot. The network is also pinning its hopes on Shirley Reid, a ventriloquist, and her "Bedelia" dummy, who was put under contract by Douglas Coulter, CBS programming veepee, after a single audition. Although her voice is familiar around the Walt Disney studios for her multiple dubbing chores, and has also appeared on NBC programs, this will mark her first real radio build-up. She had a tryout spot on the CBS "Singalogue" program a week ago (3), and her own show is in the process of being charted.

Chief credit for the new talent-personality buildup goes primarily to Larry Puck, CBS talent scout, who's been put in charge of masterminding the operation.

Refutation

CBS says 'tain't so to claims that networks—and it, specifically—are doing nothing to encourage new talent and programming.

Pocket presentation of program availabilities currently being flourished by CBS salesmen has as its theme "Variety's" recent week-to-week campaigning aimed at hypoing agency-network activity toward new talent-programming development, with Eddie Cantor and Fred Allen contribs, along with other editorial context reprinted in the sales pocketpiece to wrap up CBS' refutation that nothing's being done about it.

STEVENSON, SILVERS FORM PACKAGE UNIT

A new radio packaging outfit has been formed by James Stevenson, formerly radio director of Gale Associates, and George Silvers, program creator and producer.

New outfit is called James Stevenson Radio Productions. Silvers was formerly producer-director and story ed for AP's radio division.

General Foods Develops Promising Talent Via New 'Farm-Out' Basis Grooming Starlets a La Film Biz

Hollywood, Oct. 9.

What is perhaps the first time on record of a top-spending sponsor of air shows grooming its own stable of potential star material in preparation for the day when it can throw on the postwar market its new products, thus requiring an expansion of its network programming, is the current show-biz-jockeying-into-position by General Foods.

It's an idea that's entirely new, so far as radio bankrollers are concerned—an application of the film studio technique of grooming starlets, and an idea that even the networks and agencies themselves have allowed to go by the boards until only very recently.

But General Foods, through Benton & Bowles agency, which handles a large part of the GF biz, apparently doesn't want to be caught short when the time arrives for an expansion of its radio billings.

Idea of the sponsor, it's reported, is to line up promising radio material, and put it under contract, meanwhile developing the talent via a "farming out" process of guesting on shows. Those familiar with the plan regard it as one of the most far-reaching steps yet taken toward development of new talent.

Danny Thomas, with his own half-hour package, is said to be all lined up at the post, only awaiting the signal for the GF programming expansion plan. And the arrival of Walter Craig, the Benton & Bowles radio director, on the Coast over the past week-end is also reported cued to the GF talent development plan.

Thomas was under contract last year for the Fannie Brice Sunday night General Foods airer, in which he did a seven-to-eight-minute "dream sequence" insert which will be incorporated into his new show. Meanwhile, he's playing out some night club engagements.

'We, People,' Pacted For Another 13 Wks.

Rumors that "We, the People" was about to fold have been running thick and fast but were scotched this week (Mon.) with the pacting of the show for another 13 weeks.

Young & Rubicam agency inked the stanza for Gulf Oil, the new series starting Nov. 4.

All Are Weary Of 'Cute' Plugs—But What to Do?

Hollywood, Oct. 9.

To hear the boys here tell it, they really started something when commercial shows went all-out on 'cuteness' and made a production out of those integrated commercials.

What, a couple of seasons back, generally passed off as a bit of clever technique to put over a product, has now degenerated, it's felt, into something that's boomeranged and slapping the sponsor and his product smack in the kisser.

Some are even wondering how much longer the sponsors themselves will tolerate it; the way some of the boys are treating those integrated commercials as part of the comedy script routine—and like everything else in radio that clicks they're now all over the lot—is seen as snowballing into a situation where not only the commercial is cheapened but the comedy show itself suffers.

Some agency execs are crying for a return to the days when commercials were treated straight—and with dignity. Among these is the agency that lays claim to "starting it all—and are we sorry!"

Farmed to Big League

Another instance of radio grooming talent for stardom, is Perry Como, whose b.o. stature has shot skyward the past few months as a result of his work on the Chesterfield program and two RCA-Victor recordings.

Como is under contract to CBS. In the past, this net has refused to allow any similar contractees to work for a rival network. Theory under which CBS was prevailed upon to temporarily release Como for work on the Chesterfield show, which rides NBC, was that his appearance on the commercial might boost his value to CBS.

Radio's News Job Too Important to Slide Back, Observes Clarke

Commending the American broadcasters for the role they played in the handling of newscasts during the war, Herbert Clarke, ABC (Blue) European correspondent, now visiting the New York office, is perturbed about the trade's reaction to the recent announcement in "Variety" that newscasters' ratings had dropped. ("Variety" ran two stories: one that announced the drop in ratings of newscasts; the other disclosed the concern of advertisers and agencies whose programs follow newscasts. Their concern is predicated on the fact that low-rating newscasts prevent non-news programs from building an audience.)

"Radio grew up to its responsibilities during the second World War," Clarke opines, "and the medium cannot afford to shelve those responsibilities at this time when grave international issues are being projected."

Should advertisers, however, take the easy way out, i.e., refrain sponsorship of newscasts, it will be the webs' duty to sustain these programs as a service to the public, Clarke asserted. With the "one-world" dream still a dream, radio can play an important role in seeing crystalized, he pointed out, adding that the medium makes people realize the unnecessity for boundaries, which are going by the board anyway.

Clarke participated in the D-Day landings, the fall of Paris, the entrance into Belgium and the signing of the Peace. He is now awaiting his assignment, which may either take him back to the European scene, or station him in South America. This is his first trip back in over five years.

Lend-Lease Bally The Style Now

Hollywood, Oct. 9.

The season for "plug your neighbor" is officially in full swing, only this season it's more pronounced than ever before.

Stars on the nighttime programming round-robin are this season giving the networks a terrific assist toward inviting a "stay tuned" technique in an effort to discourage the listener from switching over to an opposition web.

Actually they're shooting the works this year, with an almost continuous continuity insert plugging not only back-to-back shows but others scattered over the same web. It's not only a routine for the announcers, but the headliners themselves are pitching in.

It's evidence that the networks today are perhaps more conscious than ever before that a factor sharing equal importance with the quality of a show in attracting or failing to attract audience pull is "what show is in opposition."

FRED ALLEN SHOW
With Portland Hoffa, Minerva Pious, Parker Fennelly, Irving Kaufman DeMarco Sis (3), Al Goodman & orch; Ken Delmar, announcer
Writer: Fred Allen
Producers-Directors: Irving Mansfield, Bill Harding
30 Mins.; Sun., 8:30 p.m.
STANDARD BRANDS
KFI-NBC, L. A.
(J. Walter Thompson)

The top-publicized, attention-grabbing radio premiere of the year—the Fred Allen show—was unwrapped Sunday night (7), with the ex-Texaco CBS star now occupying the 8:30-9 NBC segment. Actually, Allen has taken up where he left off a couple of seasons back, with practically the same format, including a reprise of of the "Allen's Alley" insert by what is now tabbed the "Tenderleaf Workshop Players."

If the opening show added up to a letdown, it's because Allen found himself in a spot where he had to extricate himself from what was probably one of the most super-trailerized shows on record.

For months there had been talk about the new $20,000 Standard Brands package, headed up by the guy who copped the Peabody award (even during a season when he was off the air) as the top comedian. Superimpose that against an all-out promotion job, with a pre-heralding of Allen-Charlie McCarthy a "feud-in'"—and it was bound to create an audience anticipation of slightly atomic proportions.

What materialized, actually, was a program of the typical Allen pattern, its first 10 minutes crammed with sock material, but leaving an overall impression that there have been better—and worse—Allen shows before. The one difference here is that the rating potential for the show is far greater under the new Standard Brands banner, for it isn't likely that it can miss out in view of the Jack Benny-Bergen-McCarthy bracketing.

Which also brings up an interesting sidelight on the future development of a "stay tuned" technique in which a network can reap the benefit of cross-jibes involving a multiplicity of web shows bracketed in the same evening.

Allen's opening show, as did Benny's last week, tipped off a renewal of their "feud," but previously they were on opposition nets. Now they're together, same net, same night, and sandwiched in between—and back-to-back with Allen—is the Standard Brands-Bergen show, with McCarthy now getting tossed around in the byplay. The success with which the three-way dovetailing of the continuity meets, may well establish a pattern for inviting audiences to "keep tuned" throughout an evening.

The Allen intro, with Portland Hoffa in, bringing himself up to date on radio trends, with its segue into Benny, was boff material, as was, for the most part, the visit to "Allen's Alley" with its Senator Claghorn, Titus Moody ("Moody by name and moody by nature"), Minerva Pious (Mrs. Nussbaum) and, for the Alley windup, a songwriter team to chant the problem on hand, in place of Alan Reed (Falstaff Openshaw). Latter, along with Charlie Cantor, are missing from the Allen lineup, both currently appearing on the "Duffy Tavern" show from the Coast. It's the absence of Falstaff sequence, particularly, that gave the Alley routine its letdown on the opener, though partially compensated by Minerva Pious' stock contrib.

The Bergen-McCarthy guest shot on the Allen opener was a natural, of course, even though the material was something less than inspiring with Allen having trailerized his own show by guesting with Bergen the previous week. Show also spots the DeMarco Sisters, singing trio, along with Al Goodman's orch, which was relegated to a background music position on the preem, though rating spotlighting on its own.

Only a middle and closing commercial on the opening show, terse copy on the first treating with Tenderleaf Tea and the "flavor-nutrition-economy." Virtues of Blue-Bonnett margarine expounded on the closer. Ken Delmar, who tags himself "Kenny" on the show, does the usually effective job on the spiels.

Rose.

YOUTH FORUM
With Dorothy Gordon, moderator; Stanley Roberts, announcer
Producer: Albert Grobe
30 Mins.; Sat., 10:30 a.m.
Sustaining
WQXR, N.Y.

The N. Y. Times' Youth Forum bowed in over WQXR last Saturday (6), and from first impressions, it looks like a junior edition of "Town Hall Meeting of the Air."

Youngsters, within the age group nine to 13, are given a chance to air their views on national and international issues; surprisingly enough their views were worth listening to.

On several occasions the program's moderator, Dorothy Gordon, had to bring the wanderers back to the straight and narrow. On the whole, however, the program made for stimulating listening for adults as well as youngsters. The opening topic was "What Does Peace Mean to Me".

"REQUEST PERFORMANCE"
With Ronald Colman, Frances Langford, Arthur Treacher, Marlin Hunt, Charlie Cantor, Bea Benaderet, Mel Blanc; Leith Stevens orch; Del Sharbutt, announcer
Producer: Masquers Club
Director: William N. Robson
30 Mins.; Sun., 9 p.m.
CAMPBELL SOUPS
WABC-CBS, N. Y.
(Ward Wheelock)

CBS gave its Sunday night a mighty hypo, and Campbell Soups made a wise exchange in dropping Radio Reader's Digest in favor of "Request Performance." If opener (7) wasn't all that it might have been, it was good enough to promise succulent listening for the future.

Format is a natural to give producers opportunity to wander all over the entertainment map in search for the best. Customers write in and say what they want to hear and, furthermore, what kind of act—in or out of character—they would like wellknown entertainers to put on. For instance, somebody wanted Arthur Treacher to quit butling and be the butlee, instead for a change. Well, Treacher obliged, being both, and more, all on the same show.

Treacher is picked only as illustration of the gimmick. Finest work was done, in that order, by Leith Stevens orch and singers, by Frances Langford, and by Ronald Colman. Latter started off with a too-broad "awsked," but quickly retrieved his pace and wound up the program with beautifully phrased, finely-balanced Biblical quotations that produced sock drama.

But it was Miss Langford, the orch and the unidentified bit singers who did the masterful job, portraying the flavor, sound, spirit and feel of old New Orleans in answer to request of a lady who said she'd never been there. The combo gave her New Orleans, and it was done with sensitive feeling, with beautiful singing, delicately-balanced sound (for which director William N. Robson and the unidentified engineer get top billing). Miss Langford's languorous singing approached the masterful. This was the program's top production number, and it was the number that showed how good this stanza will be when it really hits its stride.

That comedy number was muddy, in both scripting and production. It brought together a lot of characters from various shows, ranging from "Beulah" to "Duffy's Tavern's" Finnegan—and, put all together, they would kill any show. That they didn't succeed in killing this one is proof of how good the New Orleans segment and the Colman pontificals really were.

Mel Sharbutt did well by the bankroller, making Campbell soups seem tasty enough—with the help of "Beulah" toward the close. *Cars.*

ANDREWS SISTERS SHOW
With Maxene, Patty, LaVerne Andrews; Curt Massey; Jane Froman; Andre Baruch; Vic Schoen and orchestra
Writer: Bob Smith
Producer-Director: Herb Polesie
30 Mins.; Wed., 10:30 p.m.
NASH-KELVINATOR CORP.
WABC-CBS, N. Y.
(Geyer-Cornell-Newell)

First nice thing to say about Andrews Sisters Show is that it is just that—the Andrews Sisters—and a show. No long-winded intros, no orchestral preludes, not even an opening commercial, but—zip!—the gals themselves, right smack at you with one tune, and then throwing them off, number after number, at staccato rate, with only a couple of guest shots and mid-commercials for respite.

Not too much small talk between numbers, nary weak chatter or feeble gags to horse up the program, but tunes, good rhythm tunes, canceable tunes, happily sung and snappily played. Which is what the customers expected. The sisters go to it with vim, enthusiasm and the ease of long experience and ensemble work, and, brother, the program sparkles.

Format of the new show which preemed over CBS Wednesday (3) has the sisters, and baritone Curt Massey, for standbys, with a guester each week, latter to receive a bronze "green room" award for some distinguished service. Guest Wednesday was Jane Froman; next due are Joe E. Howard, Sophie Tucker, et al.

The Andrews sisters, of course, did the lioness' work, but the program was sufficiently varied, the gals singing as trio in one number; Massey doing a solo; joining them in the opener; Massey and Patty Andrews ducting on another, and so on. Vic Schoen and his orchestra lent neat arrangements neatly played. Andre Baruch, as announcer-emcee, kept the talk, even the mid-commercials, short and snappy, to give the whole program verve and bounce.

Program ran from oldies to late tunes, the sisters doing "Bei Mir Bist Du Schoen," "Welcome," "Atchison, Topeka," and "Apple Blossom Time." Massey joined them in "It's a Great Night for Singing" (happy choice, that); ducted with Patty in "Gotta Be This Or That," and soloed with "There's No You." Miss Froman's contribution was the ever-reliable staple, "Begin the Beguine." Nash-Kelvinator got off to a good start, thanks to the Andrews girls.

Bron.

Cantor's 'Debut'

Arch Oboler reprised his 1941 prize-winning "Mr. Miller" play as his next-to-closing on the current Mutual series of 26, with the event having more than ordinary significance since it marked the "debut" of Eddie Cantor, after more than two score years in show business, as a dramatic actor. Cantor gave with the Muni—and Cantor won.

Oboler's finely-executed saga of Sam Miller of Brooklyn, wrapped up for the most part in monolog form, is a tough assignment for any actor to handle. It can either be hammed up or treated with the proper emotional balance (Benny Rubin did it four years ago and won critical kudos for his performance). And it's to Cantor's credit that all the sensitive undertones, all the delicate nuances of the guy ("Sammy's a dope") who aspired to be a prize fight manager and wound up with a conscience that got stuck behind the eight-ball, were captured by the comedian in his initial attempt at dramatics. Far from hamming it, Cantor gave the whole thing a beauty that not only did credit to Oboler's play but to his own inherent qualities as a performer.

Rose.

"PARADE OF STARS"
With Lowell Thomas, Barry Wood, Igor Gorin, Henry Fonda, Percy Faith, Louise Erickson, Perry Como, Judy Canova, Fibber McGee & Molly, Eddie Cantor, Hildegarde, Harry Sosnik, Irene Hill, Frank Farris, Alice Frost, Joseph Curtin, Jay Jostyn, Vicki Viola, Len Doyle, Kay Kyser, Georgia Carroll, Jack Benny, Bob Hope, Don Wilson, Benny, Bob Hope, Don Wilson, Cass Daley, Parkyakarkus, Frank Morgan, Frank Parker, H. V. Kaltenborn, Jack Haley, William Bendix, Art Linkletter, John W. Vandercook, Abbott & Costello, Edgar Bergen, Rudy Vallee, Billie Burke, Xavier Cugat, Ed Gardner, Bob Burns, Geoffrey Barnes, Joe Laurie, Jr.; Senator Ford, Peter Donald, Harry Hershfield, Phil Spitalny orch, Raymond Massey, Burns & Allen, Dinah Shore, Barry Fitzgerald, Tommy Dorsey, Casts of "Date With Judy," "His Honor the Barber," "One Man's Family," "Grand Ole Opry," "National Barn Dance," "Album of Familiar Music," Max Hill, Lyle Van, Ken Carpenter, Hal Peary, Ralph Edwards, Jay Blackton orch.
Supervisor: C. L. Menser
Directors: Robert Dawn, Jack Hill, Howard Ailey, Howard Keegan
Producers: Edwin Dunham, Howard Gilman, Ed Freckmaff
Writer: Jack Wilson (program introductions)
180 Mins.; Sun., 5 to 6 p.m.; Mon., 10-12 p.m.
Sustaining
WEAF-NBC, N. Y.

NBC's "Parade of Stars" represents one of the most gigantic undertakings in talent presentation in radio. With star talent representing top shows in radio, NBC showcased a choice collection of sponsors' items in two sections, one hour's worth being presented Sunday (7) starting at 5 p.m., while second section embarked on a two-hour trip at 10 p.m. Monday (8). It's one of the most impressive talent lineups ever gathered in one program, and it was tastefully showcased in manner to impress with the magnitude of the undertaking.

With projection of this airer, NBC had the choice of presenting this lineup in neat individual packages or attempting a continuity which would make for one gigantic mass. With a total of three hours' running time, one big package would probably be too bulky. As a consequence NBC didn't give its own production staffs a chance to shine. Instead it permitted the individual packages to be presented in sequence, in order to permit concentration on talent presented.

It's difficult to present the most brilliant gem in this tiara. With such comics as Jack Benny, Bob Hope and Jerry Colonna, Edgar Bergen, Burns & Allen, Abbott & Costello, Jack Haley, William Bendix, Bob Burns, and cast of "Can You Top This?" there were enough laughs to satisfy the most avid laugh-seekers.

There was also a great variety of musical talent with orchs from the Carnation show, Phil Spitalny, Tommy Dorsey tromboning with Jack Blackton's orch, songs by Barry Wood, Dinah Shore, singers from "Waltz Time," "Evening with Romberg," Judy Canova, Perry Como, Paul Lavalle, "Album of Familiar Music," along with the concessions to the rural listeners with "Grand Ole Opry," and "National Barn Dance."

There was no neglect of the serious side, either, H. V. Kaltenborn and Lowell Thomas taking time out from news interpretation chores to short talks keynoted by a return to the lighter side of life now that peace is here. Also on the serious side were bits from some of NBC's straight dramatic shows such as "One Man's Family," "His Honor the Barber," and "Mystery Theatre."

In all, no single facet of radio was neglected in this display. It's a prize catalog of shows NBC has to offer.

Jose.

JACK BENNY SHOW
With Jack Benny, Mary Livingstone, Rochester (Eddie Anderson), Larry Stevens, Phil Harris and orch; announcer Don Wilson
Writers: Jack Benny, John Packaberry, Milton Josefsberg, George Balzer, Sam Perrin
Producer: Robert Ballin
Director: ? ?
30 Mins.; Sun., 7 p.m.
AMERICAN TOBACCO CO.
KFI-NBC, L. A.
(Ruthrauff & Ryan)

Jack Benny, lead-off guy in the Sunday night NBC dream parlay that sequences Edgar Bergen and Fred Allen within an hour-and-a-half span, got off into the stretch with one of the best, tightly-knit shows of a radio career that never, for that matter, required apologies. You can bracket two other Sabbath evening shows into the parlay, and when you come up in successive order with Gildersleeve, Benny, Cass Daley, Bergen and Allen—brother, even the old Palace vaude days didn't talk that kind of show biz language.

Benny can relax, for if the payoff for solid entertainment means product sales on a commensurate scale, George Washington Hill and his Lucky Strikes can take up postwar on a bigger scale than ever.

The Benny show, as heard particularly on the opener, and again last Sunday (7) is a tribute to a guy who grows sharper, show-wise, through the years; who knows and appreciates the changing techniques and adaptability to new audiences. If all love him, it's an enthusiasm shared by the kids as well as those who clocked their dials in the days when the comedian was selling Chevrolets. But it's equally a tribute to the Benny scripters, to the timing and the pacing of the show, and the overall production values. As comedy, the Benny show today is good radio.

There's little, if any, change in the Benny setup and format, for it's one that can slide right into postwar radio without an overhaul job. Phil Harris, after a summer fill-in for Kay Kyser on the "Kollege of Musical Knowledge" show, has taken up where he left off; ditto for Larry Stevens, Mary Livingston, Rochester, Don Wilson and the rest, all of them keyed up, particularly on that curtain-raising show, for extracting full comedy values from the script job.

The Hill-inspired LS/MFT technique, of course, prevails as usual; the controversy anent those trip-hammered commercials, their effect on audiences, on whether they add up to a disadvantage for the show itself, still goes on. That, of course, is debatable. But you can't blame Benny and his crew if the show misses out on a rating—not, at least on the basis of the first two times up.

Rose.

"BABY SNOOKS"
With Fannie Brice, Hanley Stafford, Bob Graham, Charlie Cantor, Carmen Dragon's Orch, Harlow Wilcox, announcer
Writers: Dew Freeman, Jess Oppenheimer, Bill Dauch
Producer-Director: Ted Bliss
30 Mins., Sunday, 6:30 p.m.
SANKA COFFEE
WABC-CBS, N. Y.
(Young & Rubicam)

Fannie Brice and her infantile Baby Snooks are back on CBS for another season, and there's no doubt that Miss Brice will be selling plenty of Sanka Coffee. Which creates somewhat of an anomaly. Here is a program aimed at, or at least getting, a good-sized child audience—and selling coffee! Ad agencies have yet to devise a commercial that can sell such a product for child consumption. But that's the least of it. There's no doubt but there are sufficient adult audiences getting a kick out of Snooks and her mischievous mien. And buying coffee. Sanka Coffee.

Miss Brice and Snooks are still a pat entity. The comedienne failed to open with her show several weeks ago because of illness, and around her absence was written the fact that Baby Snooks was "lost." The scripters consequently have been making the audience anticipate finding of the brat. Now Miss Brice is recovering: Snooks is found.

Snooks' hideaway the last couple of weeks was really something only the scripters could answer. All that mattered to them, apparently, was that Miss Brice—or Baby Snooks—be discovered—or get well. (Well, now, where were we?)

Snooks and her Uncle Louie, it seems, in order for the kid to get away with her straying from home, devise an amnesiac excuse for her, even though she doesn't know what the word means (nor, probably, does Uncle Louie), and the fol-de-rol revolves around the attempt to get the brat around again to normalcy. Daddy (Hanley Stafford) is, as usual, exasperated at the kid's shenanigans and seems more in line for ministrations of the psychiatrist called in to treat Snooks than the latter herself. Bob Graham handles a song solo nicely.

The commercials weren't rendered by an amnesiac. The announcer remembered, definitely, that they were for Sanka. Sanka, he promised, would never keep one awake. What if a guy wanted to stay awake?

Kahn.

"RADIO HALL OF FAME"
With Paul Whiteman and His Orch, Martha Tilton, Burgess Meredith, Chorus, Glen Riggs
Producer-Director: Ed Saulpaugh
Writers: Charles Speer and Louis Quinn
30 Mins.; Sun., 6 p.m.
PHILCO
WJZ-ABC, N. Y.
(Hutchins)

For its third season since it went on the air for Philco, "Radio Hall of Fame" has assumed a radical departure from its original premise though the original format remains the same. In essence, that is. There has been a radical slash in the budget since the show debuted two seasons ago, and the results on the preem performance of the third semester emphasized as much.

The "Hall" debut Sunday (7) had the benefit of Paul Whiteman's orch, Martha Tilton's excellent pop singing and a fine dramatic reading by Burgess Meredith—but this was—and is—a half-hour show. It needed more—much more.

The opening show needed greater integration in production, and the script certainly could have used some editing and more cohesion in the link of the show's several sequences.

Whiteman had a tendency to slough off his introductions; though, towards the end of the program, he improved. Miss Tilton was inclined to be too effervescent in sharing the "host" assignment with Whiteman, but when she lilted a tune it was emphasized strongly that there are few pop warblers as able as she. Meredith, with something from his Maxwell Anderson smash hit, "Winterset," demanded—and got—audience interest. And Whiteman's orch can still make a casual tune assume symphonic proportions.

Glen Riggs stressed Philco's "unbroken record of leadership" in the commercials, and his reading of the copy was, as usual, right up his alley.

Kahn.

ABBOTT & COSTELLO SHOW
With Bud Abbott & Lou Costello, Connie Haines, Mel Blanc, Sid Fields, Iris Adrian, Will Osborne orch, Ken Niles
Writers: Don Prindle, Ed Forman
Producers: Don Bernard, Andrew Potter
30 Mins.; Thurs., 10 p.m.
R. J. REYNOLDS TOBACCO CO.
WEAF-NBC, N. Y.
(Esty)

Bud Abbott and Lou Costello, again carrying the ball for Camel cigs, preemed as the same irrepressible rowdies displaying a brand of humor broad enough to attract a wide audience. Pair haven't changed much since their last ether session—or for that matter since they first took to the air on the Kate Smith show. They wisely haven't allowed too many refinements to creep in which would detour them from their stock style which is now in its highest state of development.

Premiere (4) the heke fell fast enough to keep audiences continually amused. With their line-up of stooges, Sid Fields and Iris Adrian, there were no appreciable lags in the merriment.

In operation, they're as smooth a functioning duo as any on the air. Abbott's perfect feeding and Costello's quick pickup for the punch makes it inconceivable that same effect could be achieved with different partners. It appeared for awhile during the summer that, because of personal feuding, a split was inevitable. However, that seems forgotten by now.

Preoccupation with A&C doesn't give the other ingredients too much of a chance to shine. Connie Haines' smooth reading of "I'll Buy That Dream" and the Will Osborne orch reading of "Atchison, Topeka" made for diverting extras.

Commercial gimmick at the end carries a salute to an outstanding fighting outfit which gets a half million free cigs sent them. Otherwise, the same Camel boilerpate is still around.

Jose.

MYSTERY THEATRE
With Mitzi Gould, John Sylvester, Larry Haines, Paul Mann, Henry Neely, Dan Seymour, Geoffrey Barnes, Alexander Semmler's orch
Writer: Bill Wyman
Producer-Director: Frank Telford
30 Mins.; Friday, 10 p.m.
MOLLE SHAVING CREAM
WEAF-NBC, New York
(Young & Rubicam)

Molle's "Mystery Theatre" should continue to gain interest for those who like their radio fiction in melodramatic doses. At least, "Angel Face," the initial program of this returning series, was tense enough to indicate that here is a ready series for any type of dialer.

"Angel Face" is about a chorus doll who baits the guys, then takes them for their moola. After which she and a male conted bump 'em off. "Angel" deals specifically with how the brother of one victim puts one over on the gal. There isn't anything earth-shaking about the denouement, but it was directed and acted well, and it moved briskly.

Bill Wyman did the adaptation from a story by Walter Wilson.

Kahn.

"NEW WORLD A'COMING"
With Jay Jostyn, Martin Wolfson (narrator), Stefan Schnabel, Guy Repp, Mercedes McCambridge, Paul Mann, Norman Rose; George Willard, announcer
Writer: Charles Gussman
Producer-Director: Mitchell Grayson
Music: Jerry Sears
30 Mins.; Mon., 9:30 p.m.
Sustaining
WMCA, N. Y.

Station WMCA likes to call itself "New York's leading independent station," which is a trademark that need mean no more, or less, than just a gimmick for commercial purposes. But in a number of respects, this indie really has assumed leadership under its present owner, Nathan Straus. For one thing, it has combined public service radio with commercial acumen to an extraordinary degree, proving that a local station can earn dough and have a heart and use its head, all at the same time. And all that despite the fact that the owner is reputed to have lots of moola in his family pewter, and could afford to take it on the chin if he had to.

One of the outlet's most notable public service programs last season was "New World A'Coming," the Negro-themed airer (based on Roi Ottley's book of same title), which copped the "Variety" showmanship award, got kudos every other place it entered, and walked off with the Edward L. Bernays $1,000 prize for its contrib to racial relations.

This week (8) "New World" came back to the air after a summer hiatus, broader in concept than before, angled on the problems of not only Negroes but all minority groups. And the preem did not detract an iota from the station's record, measuring up to a richly deserved plus for Straus and for Helen S. Straus, who takes charge of the station's public servicing.

The old series used to have a 3 p.m. Sunday airing, bucking up in season against the N. Y. Philharmonic Symphony program on CBS which, like WMCA's more modestly-budgeted effort, also angled for the listenership of highbrow audiences. But now that "World" is aiming for the big league, Straus had nerve enough to spot it at peak time, 9:30 p.m., bucking up against such top pullers as "Lux Radio Theatre" and "Information Please." But if the preem was an indication of what lies ahead, those two shows stand a good chance of losing at least a portion of their N. Y. audiences to this indie.

Wendell L. Willkie was the hero of the show's debut, the stanza being put down as a memorial to the "One World" idealist. Charles Gussman did a good, tight scripting job, telescoping Willkie's 49-day Odyssey into a compact package. Producer-Director Mitchell Grayson, whose name has been identified with "World" from its inception (this bread-and-butter job is as a production staffer on the ABC (Blue), where he shuttles from "Best Sellers" to Dick Tracy) managed to get an impressive, well-integrated, and—on the whole—competent cast. He borrowed Jay Jostyn from "Mr. D. A." to act the role of Willkie, pressed sock narrator Martin Wolfson into service, and surrounded them well. His direction was sure, firm. There was some opening-night nervousness—notably on the part of Wolfson, and, to a decreasing degree, among the rest of the cast, from Jostyn downward—but the listener felt that the control room was calm and confident. And there was nifty musical backing by Jerry Sears orch, interpreting the scoring of James Lozito.

But the Straus family's courage in putting on this shot as first in its new series is what earns the deepest bow. There were no fears of common bugaboos. Willkie's "One World" concept was interpreted faithfully. There was not even any fear of handing a bouquet to our late allies, the Russians, whom it's becoming increasingly fashionable to abuse. The script was not dramatic. In places it was pedestrian. But it was real—as real as Willkie, and that's genuine enough.

Straus had put on a big promotion job before the advent of his new "New World," offering it—strictly as a non-commercial public service—to any station in the country that might want to subscribe to waxings of the show. At showtime a number of stations had inquired about using "World" in their areas, and five had actually signed up—WJJD, Chi; WJBK, Detroit; WGL, Ft. Wayne; KROW, Oakland, Cal., and WINX, Washington, D. C. If the first platter frightens them a bit by the mention of that word Com———ism, they might think of the spirit of Willkie that pervades the entire venture. The production was of big-league calibre; and more dramatic themes, as well as more dramatic presentations, are on the sked. "New World" is in the direction of a newer, more understanding world. Its backers, and pluggers on the air, can't go wrong.

And speaking of backers, there are plenty of those, too. A sponsoring committee includes reps from Americans United for World Organization, N. Y. Citywide Citizens Committee of Harlem, Common Council for American Unity, East & West Assn., Freedom House, Free World, Inc., Independent Citizens Committee of the Arts, Sciences and Professions, Writers War Board, AFRA, and AFM (Local 802). That's not bad company for any broadcaster to be found alive with. *Cars.*

"HARVEST OF STARS"
With Raymond Massey, Howard Barlow's orchestra, Lyn Murray chorus, Will Hare
Writer: John Dunkel
Producer: Russ Johnston
30 Mins.; Sun., 2 p.m.
INTERNATIONAL HARVESTER
WEAF-NBC, N. Y.
(McCann-Erickson)

International Harvester's ether entry impresses as a fine attempt to foster good-will along institutional lines. Initial session (7) looks like it's hitting for the agricultural as well as the industrial market with a sober, leisurely-paced show that has name value, with Raymond Massey's commentary and dramatic sequences along with Howard Barlow's symphony orch and Jan Peerce as guestenor.

Format is a modern variation of a familiar theme, using the travelog formula of a trip along the Mississippi, which offers much leeway in getting a sufficient amount of variety. On river, program permits stops at St. Louis, where the Muni Opera is in session with "Prince of Pilsen"; a delay at a point where Mark Twain held forth as a river pilot, which serves as an excuse for a dramatization of an episode in Twain's life. Even a symphonic interlude is skillfully interlarded, by virtue of the fact that Anton Dvorak lived along that artery, for a while.

Commentary delivered by Massey ties up the varied sequences nicely, while other high-spots were Peerce's excellent tenoring of Dvorak's "Songs My Mother Taught Me" and "Hills of Home." Barlow's contribution consisted of a fine reading of the final movement from the New World symphony and excerpts from "Pilsen." Musically and otherwise program shapes up as a fine addition to the Sunday afternoon air budget.

Massey delivered the final commercial which invited former Harvester employees returned from the wars to try for their old jobs or better—regardless of physical condition. *Jose.*

BOB BURNS SHOW
With Bob Burns, Shirley Ross, Leo Gorcey, Gordon Jenkins and orch, Suitcase Six; Doug Gourlay announcing
Producer: Sam Pierce
30 Mins.; Thurs., 7:30 p.m.
LEVER BROS.
WEAF-NBC, N. Y.
(Ruthrauff & Ryan)

Bob Burns' slow, homey, sagebrush humor is still gilt-edge. Returned to his show Thursday (4) after a vacation, the Arkansan picked up where he laid off, filling the ether with quaint, pointed and very funny comments on his trip, his health, a Mexican sojourn, hotel life, orchestra leaders and his associates. But especially about Mexico. The whole program, in fact, centered on our Latin-American neighbor, and though it was all good-natured kidding, it palled after a bit. Not Burns' share, but the quips about Mexico that Shirley Ross and Leo Gorcey threw.

Gorcey, whose Brooklynese accent is the perfect foil for Burns' Arkansas drawl, got off some amusing malapropisms and a few weak gags. Miss Ross got in her licks as punster, sounding better in the songs she did, as in "Homesick." Latter, written by Gordon Jenkins, new orchestra leader on the program, sounded okay. Orch's share was subordinate. Program opened immediately on Burns' wisecracking instead of the usual music intro, which was neat.

The Suitcase Six, instrumental sextet, offered a smart arrangement of "China Boy" to add to program's variety, while principals joined in a patter-song about (you guessed it) Mexico, as a finale. Mid-program plug to housewives to save kitchen fat was commendable; the singing commercial about "B.O.," though pleasing the studio audience, grated on this listener. *Bron.*

"THE MOST FOR YOUR MONEY"
With Blanche Wood, Miriam Cutler, Edward C. Bushman, Mary Kenny, Peggy-Ann Ellis, Paul Nolan, Beth Wayne, Jobyna George, Bert Child
Writer-Producer: Peter Irving
Director: Charles Polacheck
Music: Roy Ross
15 Mins.; Fri., 9:15 p.m.
Sustaining
WEVD, N. Y.

"The Most for Your Money," is a dramatized effort designed to inform and educate the listener regarding the specific purposes of the OPA, done by the OPA itself. At the end of the dramatization heard (5), a question-and-answer period gives listeners an opportunity to raise questions via mail.

This particular program stressed the importance of keeping prices down, urging purchasers to report violators, etc. One incident projected the trials and tribulations of a family in which the youngster is ordered not to indulge in physical exercise, in order to save his shoes. Then the OPA moderator went on to say how the administration counteracts such situations.

Script was intelligently handled and punched home the need for continuing OPA, and for the people to support its jurisdictions for their own good. Production was competently handled except for one weak link, namely a couple of performers.

THE NEW YORK PHILHARMONIC-SYMPHONY
Artur Rodzinski, conducting; Dr. C. E. K. Mees; Berry Kroeger, announcer
Writer—Ben Hyams
Producer-director: James H. Fassett
90 Mins.; Sunday, 3 p.m.
U. S. RUBBER CO.
WABC-CBS, N.Y.
(Campbell-Ewald)

After a seven-week recess, the N. Y. Philharmonic-Symphony Society was back on the air Sunday (7) for its 16th year on CBS and its fourth for U. S. Rubber, resuming the hour-and-a-half Sabbath niche that is unquestionably the top classical music spot of the week in radio. A full concert program (as against a part or condensed program performed within an hour by NBC, Boston, Detroit symphonies, and the like) has its manifest advantages, since more than one long or full symphonic work can be performed, and a greater variety offered. Opener, therefore, could present Beethoven's Third ("Eroica") Symphony, as well as another long work in Aaron Copland's "Appalachian Spring."

The "Eroica," though possibly overshadowed in news value by the Copland work, stood out as a clarion call musically under the spirited performance Artur Rodzinski and his players gave it. The Copland work, an orchestra expansion of the chamber suite which the composer wrote for a Martha Graham dance-presentation, and which won him both the Pulitzer Prize and N. Y. Music Critics' Circle awards last spring, was having its premiere in its new form. Thinly orchestrated, impressionistic music, the piece struck this listener, away from its dance context, as somewhat dull and of limited appeal.

U. S. Rubber, in again sponsoring the Philharmonic, also continued its public service aid in the widely-appreciated intermission talk on science. Sunday's being an absorbing talk by Dr. C. E. K. Mees, of Eastman Kodak Co., on photography and the co-relation of cow's diet and color photography. Opening commercial on U. S. Rubber products was brief and unobstrusive, with none thereafter. *Bron.*

"FORD SHOW"
With Jo Stafford, Larry Brooks, Robert Russell Bennett orch, Crane Calder orch, Hugh James
Producer-Director: Maury Holland
Writers: Ed Rice, Phyllis Merrill
30 Mins.; Tues., 10 p.m.
FORD MOTORS
WABC-CBS, N. Y.
(J. Walter Thompson)

Although this Ford entry into the pop field hasn't the sock that will make it a rousing half-hour with a terrific Hooper, it's entertainment on a high plane that's designed to catch a universal audience. It's well paced and seasoned with such staples as Jo Stafford, Larry Brooks and the Robert Russell Bennett orch and chorus.

Layout is built along sedate lines, as are most Ford products. Even Miss Stafford, an attraction to the bobby-soxers, is toned down with such pieces as "Gee It's Great to Hold You," while Brooks exhibits an excellent bary with his "Baia." He also makes a pleasing impression during part of program in which he does the introcs. The Bennett orch arrangements are highly literate and listenable.

Indicative that this session is designed to catch rural as well as urban listeners is the fact that the commercial talked about the tractor as a factor that brings agriculture to industry. Selling gab is unobtrusively placed in the center and doesn't interfere with the entertainment. *Jose.*

Radio Followup

It probably cost Ralph Edwards several thousand dollars. But he came up last Saturday (6) on his "Truth or Consequences" with another of his sock bits of showmanship that has long characterized the stanza.

Edwards piped the show into Tokyo for the first two-way short-wave pickup on a commercial program, with the "Consequence" emanating from the Jap land to unite a group of GIs with their kin (sweetheart, son, wife, etc.) in the Hollywood studio. It was a masterful bit of show biz technique, enhanced by perfect reception.

"Boston Blackie" has left WOR for once-a-week over WJZ (N. Y.) for R & H Beer. Opening stanza (4) dealt with the case of the stolen $200,000 Westfield diamond. There were as many complications to the story as a diamond has faces, but the first program lacked lustre.

Statically paced, story was much ado about murderers, a murderess and Boston Blackie, all trying to gain possession of gem for purpose of "selling" it back to the original and legitimate owner. The play was written as if the diamond had no value at all. And performances from its star, Richard Kollmar, were perfunctory.

However, the R & H beer commercials had enough body to them to arouse listeners' thirst.

"AMOS 'N' ANDY"
With Freeman Gosden, Charles Correll, Lou Lubin, Jim Basquette, Hattie McDaniel, Carleton Kadell, announcer; Lud Gluskin and orch
Writers: Bob Ross, Bob Fischer, Octavus Roy Cohen
Producers: Kenneth Hodge, Andrew Love
30 Mins.; Tues., 9 p.m.
LEVER BROS.
WEAF-NBC, N. Y.
(Ruthrauff & Ryan)

This team has been on the air now for 17 years and last week (2) embarked upon their 18th, an occasion one would ordinarily welcome. The stars were their old selves, but unfortunately their opening script sounded as if it had been done first during the Great Depression.

After an opening scrub with a Rinso commercial, Andy and Amos talked about job-hunting, both having been unemployed for some time now. Solution to the problem was a situation-wanted ad in a daily, which Andy took care of. However, at the newspaper, the typographer unwittingly switched names and put Andy's name in an ad announcing the new president of a Harlem bank, with the president's name in the situation-wanted ad column. Then the rags about everybody wanting to take his money out of the bank because Andy was the new prez flowed and overflowed.

The Delta Rhythm Boys' singing helped to cheer up the situation. Too bad they didn't have a couple more numbers to do. The Rinso singing commercial would be best left to daytime listeners, if it must be kept on at all.

Production and direction on the whole was competent and the Gluskin orchestra came through with some smooth arrangements. Agency producers should give this program another rinsing before it gets another airing.

"DETECT AND COLLECT"
With Fred Uttal, emcee; Don Gardiner, announcer
Writers: Carl Jampel, Ray Harvey, Herbert Baker
Producer: Mildred Fenton
Music: Ted Raph
30 Mins.; Thurs., 9:30 p.m.
B. F. GOODRICH CORP.
WJZ-ABC, N. Y.
(B. B. D. & O.)

Having puffed on Old Golds throughout the past summer, after brief hiatus "Detect and Collect" returns to its network status, and it looks as if it'll even improve the mileage considerably for B. F. Goodrich Corp., the new sponsor.

This show is gimmickful, too. Fred Uttal warms up the contestant by asking him (or her) about the marital situation. He then goes into routine: contestant is given five clues to question. If he answers correctly on the first, he gets $50; on the second, $25; and so on, $15, $5 and 5 cents. At end of each segment, a curtain hiding an extra prize for the winner is opened to disclose a gigantic display of the item corresponding with correct answer. Where the answer was popcorn, the extra gift was a huge carton of same; where answer was sidewalk, gift was bag of cement, etc. Each time the curtain was divided, it aroused huge laughter from the studio audience. Major deficiency is the anemic script provided for Uttal. His timing is good, but his intro with each guest needs hypoing.

The 25-minute show has only two commercials, which is an achievement. However, Goodrich gets around the situation by having Uttal mention to the winning contestant each time, "You're B. F. Goodrich by (whatever the amount is)." The orchestral chains also prevent the program from skidding. And Don Gardiner's spiel about the better quality of Goodrich's synthetic tires sounded confident.

"MIDWESTERN HAYRIDE"
With Max Condon, Ollie James, Dolly Good and Buccaneers, Bonnie Lou and Trailblazers, Johnson Twins, Turner Brothers, Dan Riss; Willard Lersy, announcer
Writers: Dave Brown, Ollie James
Producer-Director: Charles Lammers
30 Mins.; Sat., 6:30 p.m.
SOHIO
WLW, Cincinnati
(McCann-Erickson)

Upping its radio budget for post-war biz, Standard Oil of Ohio picked a natural in hopping on "Midwestern Hayride" to supplement a long run of weekday newscasts on WLW. The hillbilly opry, which has an established Saturday evening audience built up over the years, was untapped of late. It has been plushed up some for the new series and is being relayed to WTAM, Cleveland, and, starting Oct. 20, to WSPD, Toledo, for extra Ohio sprinkling via NBC outlets.

Built for audience presentation, the show will be trouped over the state.

"Hayride" standbys turned in creditable performances on standard musical selections which dominate the pattern. They are Max Condon, tenor; Dolly Good and the Buccaneers, vocal and instrumental combo; Bonnie Lou, yodeling warbler; Johnson Twins, femme harmonizers, and the Turner Brothers, who sing to their guitar and mandolin picking. *Koll.*

FIBBER McGEE & MOLLY
With Marian and Jim Jordan, Arthur Q. Bryan, Gale Gordon, Bee Bernardaret, The King's Men, Billy Mills' orch; Harlow Wilcox, announcer
Writers: Don Quinn, Phil Leslie
Producers: Frank Pittman, Harlan Dunning
30 Mins.; Tues., 9:30 p.m.
JOHNSON'S WAX
WEAF-NBC, N. Y.
(Needham, Louis & Brorby)

NBC's Tuesday night is now officially on the air. Fibber McGee came back last week (2) with all his old homey characteristics, as cocksure of himself as ever—and as ever the foil for everyone, from the understanding Molly to Doc and the family's friends.

Nothing was missing from the scene at 77 Wistful Vista, not even the clanking, everful closet, where Fibber brought a heap upon his head while looking for his air-raid warden's helmet to eke out a rather skimpy World War I uniform which he was to wear to greet the hero returning from World War II. He was, as ever, a pretentious fool and, as ever, really funny. The rest of the old format was there; not a thing new was added to the goings-on; it was home again.

Billy Mills' orch gave out musically, making no pretense of integrating with the story action, and The King's Men put over "Along the Navajo Trail" with verve and rhythm. Harlow Wilcox did the plug for Johnson Wax and helped bring an otherwise enjoyable stanza to a polished finish. *Cars.*

"DICK TRACY"
With Barry Thomson, John Griggs, Mercedes McCambridge, Craig MacDonald, Gil Mack, James VanDyke, Ralph Bell, Bob Griffin; Ray Carter orch, Tom Reddy, announcer
Writer: Sidney Slon
Producer: Hal James
Director: Mitchell Grayson
30 Mins.; Sat., 7:30 p.m.
TOOTSIE ROLLS
WJZ-ABC, N. Y.
(Ivey & Ellington)

Dick Tracy is a wonderful guy. Even while he's being beaten by the followers of the Flame Association on his five-days-a-week stint over the same network, our multi-talented detective friend has enough character to lend himself to a new Saturday evening show with a completely different story-line, format and audience level appeal. Show will attract heavy audience of adults who grew up knowing Tracy intimately via his comic strip life, and haven't lost the habit of being amused by the action, antics and romantics of their favorite cop.

What's more, from a strictly entertainment viewpoint, the show stand sturdily on its own two feet as a highly amusing half-hour from start to finish, including commercials.

Vitamin Flintheart, the scene stealer, does it again. With a John Barrymorish touch, he softens the serious action, crons up in comic situations and also injects himself with gusto into the Tootsie Rolls pitch, all with right well results.

Program contains a complete Tracy adventure each week: preemed (6) with "The Man Who Wouldn't Die," a tale of humorous treachery typical of the antics of The Weasel and The Brain, whereby former tries to cheat the "hotseat" with supplementary coaching by the latter. Unlike the daily serial, Pat Patton, Tracy's sidekick, didn't show up in this one.

Entire proceedings took an attractively flippant note: script was well-written, well-acted, well-produced. Stanza is dandy, should sell a lot of candy.

"REUNION, U.S.A."
("Beachhead and the Campus")
With Frank Albertson, Lurene Puttle, Lee Millar, Ramsay Hill, Paul McVery, Allen Hewitt, Bill Watts, Bob Cole, June Foray, Irvin Lee, Pierre Andre, announcer
Writer: Milton Geiger
Director: Mike Stuart
Producer: Joe Losey
Music: Basil Adlam
30 Mins.; Tues., 10:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Before this series took its summer hiatus, issues dramatized for the various programs were of an expected nature. That is, "Reunion, U.S.A." was concerned more with the individual psycholological aspects of the returning vet. The war is over, and now "Reunion" has broadened its significance. The program brings the war vet face to face with the fact that, while the war is over, the fascistic acts thought killed along with the defeated have come into greater prominence.

The first program (2) depicts an ex-GI taking advantage of the GI Bill of Rights by attending a college.

"Reunion," as a peacetime crusader, has found its purpose. True, the program's title now conveys ironic connotations, but that should provoke even more action among the web's listeners.

Milton Geiger's script, obtained for the program through the courtesy of the Hollywood Writers' Mobilization, provided excellent material for the whole cast. Mike Stuart's direction was well balanced, emphasizing the critical moments with due emotion, never hysterically. The occasion of "Reunion" stirred hopes for a better world.

CBC's Net 1945 Income $5,498,396; 80% of Time Went for Sustainers

Ottawa, Oct. 9.

For the fiscal year ending March 31, 1945, Canadian Broadcasting Corp.'s net income was $5,498,396, including $3,783,452 from license fees, $1,639,159 from commercial airers, and $75,785 from miscellaneous, according to CBC annual report tabled in the House of Commons.

Report to date has not been released in complete form for publication, but the parliamentary excerpts included this additional information: Opening of the Dominion web upped network mileage, with single net figure at 9,078 miles, of which 1,477 is French language, but with both Trans-Canada and Dominion operating, total mileage is upped by 4,515 to a total of 13,594.

During its fiscal year, 54,962 programs (16,646.66 hours) were aired, of which 80.4% was sustaining, the rest commercial. Of the sustainers, 85% were CBC originated, 8.9% on exchange basis with United States webs, and 6.1% from the British Broadcasting Corp.

"Light" music (semi-classical, hillbilly, swing band) took up 39.3% of sustaining time; news commentators, 19.5%. Special attention went to shows dealing with postwar adjustment and re-establishment. CBC's programming policy stressed proper balances between entertainment and information, appointment being announced of an editor on CBC central newsroom staff to handle federal political news exclusively.

Report touched the uncomfortable matter of pronunciation of foreign names in news airers, and promised a "compromise," adding "announcers should sound neither ignorant nor consciously superior!"

'Scope' Airs Steel

Johannes Steel, WHN news analyst, will be sponsored by Reader's Scope mag on WHN, beginning Oct. 15, Mondays, Wednesdays and Fridays, 7:45-8 p.m.

Steel, foreign editor for the mag, is sponsored by the Parker Watch Co. Tuesdays and Thursdays, same time.

Army Radio Huddle On How to Win the Peace

Task of formulating a suitable format and content for post-victory air shows apparently isn't as easy as was at first supposed. As a result, the Armed Forces Radio Service unit, which has already rung down the curtain on the now-obsolete service shows on the networks, including the cross-the-board CBS afternoon "Service Time" series, is still pretty much up in the air on how to slant its post-V-J programming.

A number of presentations have been prepared by scripter-staffers assigned to the AFRS unit in New York, with Capt. Joe Thompson, who recently stepped in as successor to Major Andre Baruch as head of the Unit, currently huddling with Army brasshats in Washington on a solution to the problem.

Bedford Battle Brews About Basil Brewer

Washington, Oct. 9.

Knock-down fight is looked for here in connection with the application filed Friday (5) by the Southeastern Massachusetts Broadcasting Co., to put a standard station in Bedford, Mass.

Only station there now is owned by Basil Brewer, who also operates the town's newspaper and has succeeded in warding off competition thus far. Backing the proposed new station is Max Kramer, who was executive assistant to P[illegible]. The AFL, CIO and other groups in the area are supporting the application.

Brewer achieved national note about a year ago when he sponsored full-page ads in metropolitan newspapers across the country, attacking President Roosevelt. The matter was considered for investigation by the House campaign expenditures committee last fall, but nothing came of it.

'This Life' Is Yours

The CBS-produced "This Life Is Mine" sustainer recently went off the air. For nearly two years the network nursed it along, took great care and patience with it, gave it top production values and within the trade it had gained distinction as a prestige show. But nobody was interested in buying it, so it scrammed out of the CBS picture.

Yet the moment it went off the air, all its component parts—including writers, director, actors—were grabbed up for other commercial airers. Addy Richton and Lynn Stone, its writers, were scooped up for "Valiant Lady," Nancy Sheridan, the actress, was given the lead in "Valiant," an agency picked up actor Mike Fitzmaurice, and so on down the line.

P&G-Miles Deal For 'Queen' Set by Kobak

Hollywood, Oct. 9.

Miles Laboratories (Alka Seltzer) and Procter and Gamble (Duz) have inked contracts for dual sponsorship of Don Lee-Mutual "Queen For A Day," with Miles taking over full half-hour program five times weekly Oct. 29.

P&G moves into sharing spot Dec. 31. Ed Kobak, Mutual prexy, will work out rotation of segments with clients, and sponsorship of preferred second half will be alternated on daily basis.

Dale Morgan to D.C.

Washington, Oct. 9.

Dale Morgan, who has been special events announcer for the Cowles Broadcasting Co., station [illegible] New York, shifts to WOL, Washington, effective Oct. 15. Morgan has been with the Cowles radio interests for 10 years, having started at KRNT, Des Moines.

At WOL he will handle a street interview show, and also share the emcee spot with Russ Hodges on a new, two-hour, afternoon variety show.

JAKOBSON TO PRODUCE CHI LONGHAIR AIRER

Chicago, Oct. 9.

Lou Jakobson, who recently left here to locate in California, is being brought back to produce the Chicago Symphony Orchestra weekly radio concerts which make their debut over station WCFL on Oct. 24 under the sponsorship of the Chicago Title and Trust Co. Concerts will be heard Wednesday evenings, 8-9 o'clock.

Series, which will continue well into the summer of 1946, tees off at the Studebaker theatre, with the following stints to the broadcast from the Eighth Street theatre beginning Oct. 31.

Business was placed by Earle Ludgin & Co., with orchestra represented by the W. Biggie Levin office.

Miller Reviews

Continued from page 28

everything was hurried. At the N.Y. luncheon-meeting the same good impression he had made right through Europe, from London to Paris to Berlin, Frankfort, Cannes and Rome, was manifest.

Judge Miller remarked that his impressions of British radio centered on the dearth of talent, and that if any U. S. radio actors ever fancy they're having a tough time they should see what happens with the state-controlled British Broadcasting Corp. Talent.

In France, the NAB prez recalled, there is an absence of talent for the reason that the Nazis had chased the patriotic French radio actors away, and with the Liberation the Free French outlawed those remaining on the radio as suspected collaborationists. In Germany the various zones of occupation were seeking out anti-Nazi talent as part of the program to reeducate the [illegible] into the democratic way of life.

In Rome there was seemingly good young talent, chiefly vocal and instrumental, but there, too, Rome Radio was (1) weighed down with 700 employees, when only 10% were needed, and (2), holdovers from the Mussolini regime were still in high places.

The Judge said the best radio in Europe was being supplied by the Armed Forces Network, i.e. the GI shows, which now, that they are being limited, are causing the civilian population in all countries to miss them terribly. It also shows up British radio even worse by contrast as the AFN shows have been reduced.

Judge Miller humorously dwelt on the rugged trip of the broadcasters during their month abroad, stressing the day shift and the "night shift," and the "talent" being signed up, especially along the Riviera, where the boys were busy with their notebooks and phone numbers.

The NAB prexy sentimentally reviewed the audience with the Pope, the humility of the Pontiff, and his collaboration in helping get better light for a picture in his library. Also our GIs' relations with the Russians; the schoolroom technique with elementary classroom books to reeducate the Nazi youth's minds; and the big postwar problem of getting information to all Europe. This is where radio and all communications have a never-ending responsibility.

Murray Grabhorn, prez of the REC, turned the proceedings of the day over to Col. Kirby who lorded over the dais with the following: Gladys Swarthout (who sang the National Anthem), Niles Trammell, Edgar Kobak, Paul Kesten, Chet LaRoche and the Europe-trotting guests of honor: Judge Miller, Mark Woods, Joe Ream, Bill Hedges, Bob Swezey, Col. Harry Wilder, Martin Campbell, Clair McCollough, Morris Novik, John Fetzer, Jack Alicoate, Joe Csida, Sol Taishoff and this reporter. Only one of the "Sad Sacks from Saks 5th Avenue" was missing. J. Leonard Reinsch, President Truman's radio advisor, who was grounded in Washington on White House business.

A suprise topper was a handsome inscribed silver-plate presented by the 15 junketeers to Col. Kirby, their escorting officer, who, for once, was completely caught speechless.

Thayer Cumings, Lieut. Comdr., USNR, has been put on the inactive li. after three years in the Navy. He returns to BBD&O, with whom he was affiliated before enlisting. While in uniform Cumings was in charge of the Navy radio office in N. Y.

FCC Segues Into AVCO-WLW Rule

Washington, Oct. 9.

FCC announced last Wednesday (3) that it will withhold action on all license transfers until it adopts rules along the lines laid down in the majority decision in the AVCO-Crosley transfer involving WLW.

Plan suggested was that, when a deal is consummated, its terms will be made public, and others will be able to bid for the station on identical terms. Then FCC would determine which prospective purchaser can do the best job in the public interest.

However, in cases where prospective purchasers do not care to wait, they will be permitted to go ahead if they voluntarily accept the principle of the proposed rule and agree that their case should be considered in accordance with it.

NAB-FMBI Weld Plan Advanced by Compact

Washington, Oct. 9.

Consolidation of NAB and FM Broadcasters, Inc., appears to be cinched for the near future. FMBI directors, meeting in Chicago Oct. 20, are expected to approve the resolution recently (2) adopted by NAB and FMBI reps, which established a basis for the welding.

Under the merger there would be an FM division in NAB, functioning with its own staff and own board of directors.

The NAB committee working on the deal is composed of Paul W. Morency, WTIC; Leslie Johnson, WHBF; and Frank Stanton, CBS. Representing FMBI are Wayne Coy, Gordon Gray and Cecil Mastin.

NAB Studies R.S. Plan

Washington, Oct. 9.

NAB will create a committee to study the proposal for a Pan-American Association of Commercial Broadcasters.

Suggestion came up at the Rio Inter-American Radio Conference last month.

rates high with Hooper
rates high with Clients
rates LOW on costs
YOUR BEST BUY

WCPO
CINCINNATI'S NEWS STATION

CINCINNATI HOOPER STATION LISTENING INDEX JULY-AUGUST

INDEX	STATION "A"	WCPO	STATION "B"	STATION "C"	STATION "D"
SUNDAY AFTERNOON 12:00 NOON—6:00 P. M.	12.5	33.8	17.3	22.8	12.5
SATURDAY DAYTIME 8:00 A. M.—6:00 P. M.	11.7	25.3	32.2	22.2	8.6
WEEKDAY MORNING MON. THRU FRI. 8:00 A. M.—12:00 NOON	9.8	22.9	22.9	23.7	20.7
WEEKDAY AFTERNOON MON. THRU FRI. 12:00 NOON—6:00 P. M.	13.2	18.9	21.4	38.8	7.7
EVENING SUN. THRU SAT. 6:00 P. M.—10:00 P. M.	10.6	19.4	20.7	39.0	10.2

Affiliated with The Cincinnati Post

WCPO
CINCINNATI'S NEWS STATION

REPRESENTED by THE BRANHAM CO.

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For
VICK'S PRODUCTS

GEORGE E. HALLEY
TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
AN ARTHUR B. CHURCH PRODUCTION

FOR the SECOND STRAIGHT YEAR!

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AMERICAN BROADCASTING CO.

For outstanding work in promotion, KXOK has again received the annual American Broadcasting Company Award, presented to affiliated stations throughout the nation whose overall merchandising and promotion program is, in the opinion of the leading advertising agencies, outstanding in every respect. KXOK once again has been designated as a leading and enterprising "American" affiliate. A "promotion-minded" station is a successful station. Results for advertisers attest to the success of KXOK's complete promotion plan.

630 Kc. • 5000 Watts • Full Time **KXOK** American Broadcasting Company

ST. LOUIS—1, MISSOURI

Owned and Operated by the St. Louis Star-Times

REP. BY JOHN BLAIR & CO. OFFICES IN NEW YORK • CHICAGO • ST. LOUIS • LOS ANGELES • SAN FRANCISCO

From the Production Centres

IN NEW YORK CITY . . .

Art Brown, WHN (N.Y.) disk jockey up from Washington's WOL, has been unable to get a place to flop, so is using a couch in his studio . . . John D. Hymes, formerly sales exec with WNEW and deputy chief of the OWI domestic radio bureau, has joined the Biow agency as business manager of the radio department . . . Distinction of being nominated by some in the trade as the "unknown scripter of the year" is Norman Williams, of Toronto, whose play, "Judgment," has won a Writers War Board Script of the Month citation, although it nor any of his scripts has been aired either in this country or in Canada.

Arnis Servoss, Martha Willard, Maurice Franklin new trio on "Amanda" . . . Henry Neely, Helen Choat and Ruth Gates new to "Barry Cameron" . . . Joseph Boland and Lyle Sudrow added to "David Harum" . . . Ara Gerald joins "Stella Dallas" players . . . Andree Wallace and Michael Fitzmaurice added to "Backstage Wife" . . . Katharine Raht, Jean Gillespie are new duo on "Front Page Farrell" . . . NABET has moved its nat'l headquarters from Washington to Brooklyn.

Al Durante, publicity director of J. Walter Thompson, left last Monday for a three-week trek of 15 cities, with last stop Los Angeles . . . Cyril Armbrister, director of "Terry and the Pirates" returned from a Bahamas vacation . . . Elaine Rost has been added to the cast of the NBC serial, "Just Plain Bill" in the role of "Leila Young" . . . Anne-Marie Gayer on "Mr. D. A." tonight (10) . . . Johnny Olson, m.c., producer of ABC's "Ladies Be Seated," afternoon audience participating show, has been conducting the show in a wheelchair, having fallen and sprained his ankle last week while the program was on the air . . . William Keene doing the lead ("Dr. Saunders") on WOR's television show, "The Spiders' Web," tonight (10) . . . Radio actor Stephen Chase left Monday (8) for Montreal to start rehearsals in legiter, "Strange Fruit." He is featured as "Preacher Dunwoodie."

Jimmy Durante-Garry Moore show, after last Friday's broadcast from Philly for the local War Chest, originates next two shows (12-19) from Boston and Chi., also for the local community drives . . . Lillian Stone, assistant to William R. Seth, promotion director of NBC's Radio Recording division, has resigned to join the publicity department of the Irwin Zlowe ad agency . . . Charles Irving, who plays lead in CBS' "Young Dr. Malone," which originates from N. Y., has to commute between N. Y. and Chi., because of previous program commitment at latter for few more weeks . . . Hal Davis, formerly correspondent in the Navy, and before that head of his own publicity office, has joined Kenyon & Eckhardt, as radio flackery chief . . . Bunny Koehler, of Compton ad agency, offered editorial post on a woman's mag . . . Jean Shimp Dunn, radio writer at Compton ad agency, resigned to join husband, Sgt. Bert Dunn, stationed at Utah . . . Nestor Chayres, singer on MBS' "Starlight Serenade," will make his concert debut at Town Hall, Dec. 14.

Henry Stampleman, executive secy of Scholastic Sports Institute, the father of another boy, the third . . . American Red Cross seeking 10 actors to make 10 one-minute transcriptions depicting what the ARC did during the war, and what it is doing now. Wants vets, at AFRA rates . . . Frank Barton, formerly with N. W. Ayer ad agency, has been appointed manager of Benton & Bowles' radio department; he will work with Walter Craig, veepee.

The Arnold Hartleys, he's program director of WOV (N. Y.), are parents of new daughter, Claudia, born at Mt. Sinai hospital, Chicago . . . Red Nichols has been added to Will Osborne's band heard on Abbott & Costello show . . . Noel Gerson and Nancy Douglas, both on "The Listening Post," skedded to get married shortly . . . Dick Forrest, formerly radio writer-producer, and more recently with Ziff-Davis Publishing Co., has joined Scholastic Sports Institute as promotion manager . . . William Strosahl, formerly art director at J. Walter Thompson, has been made a veepee at William Esty ad agency.

IN HOLLYWOOD . . .

Jim Andrews completed his severance from Lennen & Mitchell by turning over production of "Nero Wolfe" on Don Lee skein to T. Wells. He'll now give his all to Paramount as a producer . . . Bill Ryan's fast trip east may settle a lot of things for KFI, mainly its affiliate relations with NBC. He'll also go to Washington to put up a fight for the station's clear channel . . . Jack Van Nostrand around for six weeks to look in on Ruthrauff & Ryan entries . . . Walter Craig winged in for a week's stay . . . Nat Wolff writing and selling scripts like mad, the latter phase being in his push-over territory . . . American is so cramped for studio space that "What's Doin' Ladies?" had to be shunted to Frisco for a week . . . Bill Stuhler dusted back to New York but without the autograph of Bing Crosby for Colgate next season to replace Kay Kyser, who goes over the hill to American Tobacco.

Jerry Devine in town for three broadcasts of "This Is Your FBI" and a series of huddles with Hollywood members of Radio Directors Guild . . . True Boardman out of the Army and brushing aside all writing offers until after his civilian reorientation period has passed . . . Keystone network transferred Elaine Gonda here from New York to direct all program activities . . . Jack Douglas hopped east to rejoin Kay Kyser as writer-comic . . . Dresser Dahlstead resumed as chief announcer at American after time out for war work.

Dorothy Dietz now Dick Mack's production assistant on the Joan Davis show . . . Bob Burns having a boat built that sleeps 11 and has a cruising radius of 5,000 miles . . . Dick Joy in Palm Springs supervising construction of his new desert station, KMCJ . . . Radio rights to any selection of Book of the Month Club have been acquired by Don Clark of BBD&O for "This Is My Best."

Henry Legler hopeful of landing Bing Crosby for sixth of the Danny Kaye in-absentia series. "Easy Aces" will be followed by Burns and Allen, Jack Benny and "Duffy's Tavern" . . . John Swallow, veteran of Coast radio production, is tied in with a group that has made application to FCC for a

IN CHICAGO . . .

Clint Stanley, assistant to Gene Rouse, ABC program chief, back on the job after a two-month leave of absence due to ill health . . . Carnation Contented House adds 80 stations later in the month.

Helen Mary Knox, WBBM continuity writer, resigned last week to join KPHO, Phoenix, as a commentator . . . Eileen Oberling, former assistant program director at WIND, joined the North Central Broadcasting Company last week as publicity-promotion director . . . Elliott Robertson, NBC central division staffer, switched to the production staff as a production director last week.

Robert Hibbard, WGN newsroom, on military leave with the Army, has received his discharge . . . Rosemary Garbell and Kay Miller have been added to the cast of Tina and Tim.

Jane Burrous, formerly of WAGA, Atlanta, Ga., has been added to the WBBM continuity staff . . . Laurette Fillbrandt succeeds Marjorie Hannon in "Bachelor's Children" Oct. 29. Miss Hannon, who has been in the serial since 1935, is retiring from radio to devote full time to her family . . . William Ray, NBC Central division news and special events director, bedded with a cold . . . Mark Woods, prexy American Broadcasting Company, expected here this week . . . Ralph Howard Peterson, WMAQ-NBC commentator, and Elizabeth Hart, WMAQ woman's announcer, will address the news broadcasting class of Medill School of Journalism, Northwestern University, Oct. 27.

Radio Writers Guild Gets Pay Adjustment; Picks Officers Oct. 30

The War Labor Board has given the green light to the networks for a readjustment of salary differences involving the Radio Writers Guild, a matter that's been pending for many months. As a result, CBS has already effected a settlement, which involves retroactive pay dating back to January, 1944, and which mounts up, in the instance of some scripters, to as much as $2,800.

War Labor Board took the position that, since it was an agreement entered into between the networks and the Guild, it would, in effect, adopt a hands-off policy.

Eastern region of the Scripters' Guild will hold its annual meeting in N. Y., Oct. 30, concurrent with national Guild confab.

During meeting, members will vote on the slate of officers recommended by the nominating committee. Nominees are: Sam Moore for national president; Peter Lyon for vice-prexy of eastern region; for eastern region council: Georgia Lee Layton, Priscilla Kent, Erik Barnouw, Robert Newman, Robert Arthur, Doris Halman, Morris Hastings, Robert Colwell, Julian Funt, Sheldon Stark, Lynn Stone, Daisy Amoury, Morton Levine, Jerry Devine, Elaine Carrington, Jack C. Wilson. For Authors' League Council: Barnouw, Carl Bixby, Clifford Goldsmith, Stuart Hawkins, Newman, Kenneth Webb.

Urge Texas Educators Get in On FM Before Allocations All Taken Up

Austin, Tex., Oct. 9.

Texas educators attending a conference here were urgfied to take advantage of frequency modulation radio before all the channels allocated by the Federal Communications Commission for noncommercial education use are all taken up.

The conference, sponsored by the State Department of Education, A. & M. college and the University of Texas, was called for the purpose of studying the planning, licensing and utilization of FM educational radio stations.

Dr. W. B. Levenson, directing supervisor for radio in the Cleveland public schools, declared the experience of the Cleveland schools was that FM was superior to standard broadcasts for schoolroom purposes. Cleveland changed to FM in 1940.

At a preconference meeting of the temporary state committee, Byron Winstead of A&M expressed the desire of those who instigated the meeting to obtain legaslative action to set up an FM radio commission completely out of politics.

Until legislative action can be taken, a permanent council on FM radio for education will be recommended by the conference. It will serve all interests in providing information and seeking the establishment of a state educational FM network, according to John W. Gunstream, director of radio and visual education for the State Dept. of Education and chairman of the conference.

Roberts, Sanders Again Head Chi Execs' Club

Chicago, Oct. 9.

Harlow Roberts and Hildred Sanders were re-elected as president and secretary of the Chicago Radio Management Club at the oganization's luncheon meeting last week. Roberts, who is v.p. of Goodkind, Joice & Morgan, was returned as prexy of the club by acclamation. Other new officers are: Margaret Wylie, of J. Walter Thompson, vice-president; John Carey, of Station WIND, treasurer; Kay Kennelly, Holman Faust, Harry Gilman, Mark Smith, trustees.

Merritt Schoenfeld, assistant general manager of ABC (Blue) here, was commissioned to have a petition drawn up in behalf of the CRMC for submission to the City Council, protestig against the ordinance that keeps Chicago on daylight saving time a month after the rest of the nation returns to standard time. Unless the ordinance is rescinded, the same chaotic condition of programming, prevalent here this month because of the law, will have to be gone through again next year. Report of Art Haare, retiring treasurer, showed the club in good financial condition.

DeMarcos' New Wax

The DeMarcos will cut some new platters for Dan Tuthill at NCAC for their new radio series, now that Emil Coleman is back in New York.

Latter, long at Charlie Morrison's Mocambo, Hollywood, is now ensconsed at the Waldorf-Astoria, N. Y.

Time for blasting sales curves upward is the kind of time Weed & Company stations offer and Weed men sell. Time buyers across the nation rely on Weed for help in spotting hot markets and influencing them through topnotch availabilities.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue • New York 22, N. Y.

CBS WJNO
Where "Dun and Bradstreet" meet "Hooper and Crossley"!

How good a timebuyer are you?

WOR here presents a quiz that should be a snap for any agency timebuyer. The score? Nine correct answers equal 100%. If you guess more than five correctly—tear out the page and keep it.

1. The man surrounded is:
a. Champion father of Iowa
b. Famous child entertainer
c. Bicycle commissioner of Brazil
d. Summer Santa Claus

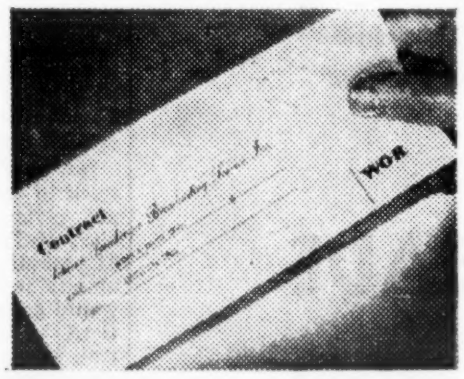
2. Couple alighting from plane are:
a. Famous American radio team
b. Shipwrecked movie scenarists
c. Mary Locke & Jim Young
d. TWA's press agents

3. These people are observing:
a. A homemade atom-charger
b. Ingenious delivery service
c. Holiday announcement
d. Political rally

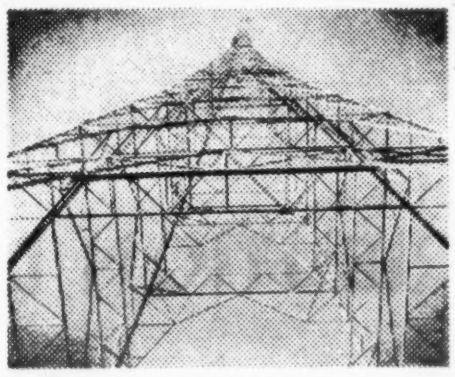
4. This happy couple are:
a. On a Mexican honeymoon
b. Making money at breakfast
c. Making an industrial film
d. Your next door neighbors

5. 250 of these trucks are carrying:
a. Inoculated parrots
b. An important station poster
c. More than they're able
d. Coals to Newcastle

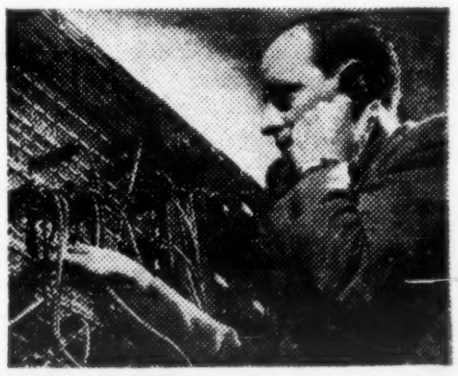
6. This man is:
a. A well-known program director
b. Owner of a New York nitery
c. Famous for show creation
d. An Indiana veterinarian



7. This paper is:
a. Clue in a murder case
b. A passport to profits
c. The Manhattan agreement
d. Darby's Statement



8. This structure is:
a. Spiders' playland
b. Molecule, seen sideways
c. Watt pinger
d. Coney Island ride



9. The man above is:
a. A macaroni tester
b. Owner of Snike's Inn
c. Weaving a Persian rug
d. Plugging in programs

ANSWERS

1. The man is WOR's Uncle Don, renowned child salesman. Persuaded ¼-million children to open bank accounts for one sponsor; in a few months sent 95,834 kids into dealers' stores.

2. Bessie Beatty & Bill Sauter whose WOR listeners run into hundreds of thousands a day. Of whom Ruthrauff & Ryan wrote, "People do not realize their commercials *are* commercials."

3. Ingenious WOR is caught in the act of hoisting food to stranded station personnel during elevator strike. WOR is noted for hoisting sponsors' sales with equal aplomb.

4. They are WOR's "Dorothy & Dick" whose deft morning show originates in their home and creates thousands of sales for sponsors in thousands of other homes from day to day.

5. These Railway Express trucks parade midtown Manhattan with eye-catching WOR posters. They help up the public response to sponsors' shows and thus reduce a low cash investment.

6. The man is Norman Livingston, WOR's saleswise, versatile program director. Credit him with a schedule that works wonders for the sponsor and presents wonders to the listener.

7. The paper is so undramatic a thing as a WOR time contract. But many's the product it's launched whose story is far from undramatic. We have 102 such stories.

8. Up-from-under shot of one of WOR's 385-ft. transmitting towers. It plays a big part in pinging your commercial into 7 great states containing more than 4,500,000 homes with radios.

9. WOR engineer putting a patch-cord into jack on master control board. Through these lines pass some of the most resonant shows in radio; we mean, power-full WOR's, of course.

Pan-American Assn. Formed at Rio To Push 'Democracy of the Air'

Rio de Janeiro, Oct. 9.

While official Argentine delegates to the Inter-American Telecomunications Conference, which opened at Rio de Janeiro on Sept. 6, huddled on technical matters and allowed the private, commercial broadcasters no share in the talks, the network execs got together privately and formed a Pan-American Broadcasters' Assn.

This new association will band together all the continental radio outlets and groups with a view to mutual protection, and with the special aim of presenting a solid front against individual government attempts to restrict full democracy and freedom of the air.

The Pan-American Broadcasters' Assn. immediately set to work and is drafting a "Declaration of Principles" which must be submitted to the respective national broadcasters' association for approval. Once full agreement has been reached on this draft declaration, a conference of private broadcasters will be held at Havana about the middle of March, 1946.

Meanwhile, radio execs got acquainted and many plans were mulled over for international broadcasts, exchange of technical information, programs and talent. The conference certainly afforded a unique opportunity for closer hemisphere relations in the radio field.

Argentine radio execs attending the conference were also busy looking over the Brazilian talent field with an eye to next radio season, so one result may be a trek of top-flight Brazilian entertainers to the Argentine market. Snag is that Rio de Janeiro casinos make such a huge rake-off at the tables and from tourist trade that they can afford to bankroll talent at what amounts to prohibitive fees from the Buenos standpoint. As Buenos Aires has no casinos, and the mammoth Mar del Plata seacoast casino is only open in the summer months, it's not possible to combine casino and radio work as in Rio. However, Argentine radio execs are hoping that prospect of a couple of months of good juicy Argentine beefsteaks daily will persuade the ration-hungry Cariocas to accept less dough and greater comfort.

Joan Brooks' USO Work To Hypo Her CBS Spot

CBS programming dept. has okayed a budget hike for the Joan Brooks late-evening cross-the-board sustainer and the show now undergoes a drastic overhauling and format revision.

New quarter-hour (11:15-11:30) program will feature a dramatic insert highlighting Miss Brooks' experiences during her recent USO tour overseas. Idea of spotlighting USO performers on a regular network program and building a show around the "soldiers in greasepaint" has long been the aim of Bob Kerr, husband and manager of Miss Brooks, with the show biz morale contribution now being integrated into Miss Brooks' show.

New Moppet Show Down For 13-Week Chicago Run

Chicago, Oct. 9.

Believed to be the first radio program of its kind in the country—an airer written and produced by grammar school kids—"Quizdown" goes on the air here for 13 weeks starting Saturday morning (13) over station WLS. It's sponsored by the Chi Daily Times and is writer Carol Moody's brainchild.

Mrs. Moody's idea, based on the premise that there ought to be shows by and for kids on the air, was submitted to both the Times and WLS, who went for it because of its promotional value. Most moppet programs, WLS concluded after a survey, are for kids over the 6th grade age, so they figure this one will get them a new audience.

It's circulation gimmick for the daily, to whose "Times-WLS Radio Quizdown Editor" kids who want to appear on the air must send essays entitled "What I Like Best in School." Best essays will get six kids a week on the air to compete in the half-hour contest, which will be conducted in the manner of an old-fashioned spelldown.

RADIO EYES 'ABIE'S' AS PICTURE PLANS MATURE

When it was disclosed that Bing Crosby, Anne Nichols and Eddie Sutherland were considering making a film of Miss Nichols' "Abie's Irish Rose," advertisers throughout the country evinced interest in reviving the radio series of that name. Procter & Gamble sponsored "Abie's Irish Rose" on the air and dropped it.

The producers interested in a picturization of "Abie's Irish Rose," will not permit the radio serial to go back on the air until the film has been completed.

Radio Labor

Continued from page 28

means labor has a good chance to spot stations up and down the land.

Present attention has been concentrated on the set-up of regular commercial and educational networks. However, if labor does get enough station on the air, there is a good possibility of a labor FM web. The nation's big unions are well heeled, and there is more where that comes from via an occasional assessment. So that the fact that they might lose money on wire tolls by occasionally hooking up spread-out stations for a political or labor network show should not bother the unions too much.

FCC Rights Limited

As FCC operates now, it has no right to question any other business or work in which an applicant may be engaged, in deciding whether he is suitable to run a station. The recent AVCO transaction made that crystal clear. Hence there is nothing to stop labor from coming into the business, so long as it can afford to foot the bill.

The ILGWU applications filed today are something novel in broadcasting, different from what UAW is planning, it was explained by Frederick F. Umhey, executive secretary of ILGWU. Umhey explained the proposed setup to a press conference.

ILGWU will create four Unity Broadcasting Corps, one for each station. Each would have 100 shares of stock authorized, of which only three would be issued immediately.

Each station would operate independently under its own officers. ILGWU would advance $50,000 apiece to the stations in Philadelphia, Boston and Chattanooga, and $100,000 to the New York outlet for a building fund to get them started. On top of that, David Dubinsky, president of ILGWU, and Umhey have agreed that equal amounts will be held in the background ready to be advanced to the stations for operating expenses if needed.

However, the major plan is to sell stock in each station to local unions and civic groups in each community. ILGWU is willing to sell at least 51 percent of the stock to local community interests. Thus the stations would go under local control. Meantime, in order to assure local control, two of the initial three shares issued will go to the local units of ILGWU in the cities where the stations operate, with the national union holding the third share.

Discussing programming with newsmen, Umhey said that no station will sell more than 50% of the time for commercial sponsorship. At least half, and probably more, of the time will be allocated for cultural, sustaining programs, which is more than any radio station in the United States gives for that purpose today, he said.

Sustaining time will be devoted to news, education, health shows, music, youth programs, etc. One planned feature is local round tables at which prominent citizens will discuss local issues. An idea among ILGWU people in Chattanooga is to top off the musical programs each year with one or more scholarships to outstanding local talent.

Umhey said the purpose of selling time would be "to keep our losses down to zero."

He declared the union wants to make the stations "the most articulate town-meeting hall, the outstanding music hall, the most attractive cultural center in their localities."

One newsman asked Umhey whether ILGWU could foot the necessary bill. He replied that the union balance sheet, filed with FCC, shows $6,000,000 ready cash, and that dues come to about $2,000,000 a year.

Marcus Cohn, former FCC attorney, is handling the applications here for ILGWU.

● ADVERTISING MUST PACE PROGRESS

Advertising brought CHICAGO to SAUK CENTER!

TO A. Montgomery Ward, a drygoods salesman who founded Montgomery Ward & Co. in 1872, goes the credit for bringing the big city store to the smallest hamlets. It was Ward who distributed the first mail order catalog, a little 100-page book three and a half by five inches in size. Dwarfing that first little book, today's Montgomery Ward catalogs run to more than 1000 pages and millions of copies. They sell shoes and automobile batteries, garden hose and dress goods. They bring Chicago to Sauk Center and its sister villages the nation over.

In the DISTRIBUTION DECADE

Advertising Must Make Buying Still Easier!

VICTORY on the Fighting Fronts must be followed by victory on the Economic Front if our nation is to enjoy continued prosperity. America's most powerful armament in the coming Distribution Decade will be Advertising.

Manpower, materials, money and manufacturing facilities will be available in abundance. So will the markets. But the leading role in creating the demand among consumers to keep the wheels whirring falls to Advertising.

More than creating a demand for goods, Advertising must also keep these demands parallel to our ability to produce. Failure on either count would mean a slump in buying power, accompanied by unemployment and eventual depression.

The blueprints for victory on the Economic Front already are being drawn—in the nation's advertising agencies and at the Nation's Station, WLW. Advertising did it before—and will do it again—*better*. So when the time arrives, alert agency men will be ready for the Distribution Decade. The Nation's Station will be ready, too; ready to go into action—with new, factual data on how to move merchandise in the 4-State market that is WLW-Land.

WLW
DIVISION OF THE CROSLEY CORPORATION

THE NATION'S MOST MERCHANDISE-ABLE STATION

Argent. Dictator Reshuffles Radio Directorate, But Old Tricks Remain

Montevideo, Sept. 25.

Surprise action was taken by Argentina's military regime last week-end (15) when the Undersecretariat of Press and Propaganda, a department subsidiary to the Ministry of the Interior which controlled the entire press, radio and entertainment fields, was "intervened." This is the term used locally to denote a "clean-up."

The action affected the press secretary, Oscar Lomuto (several of whose relatives are band leaders); director of entertainment, Alfredo Bolognesi; director of propaganda, Munoz Aspiri; and the radio director, Oscar Nicolini.

All these men belonged to a group installed in office by the Argentine Vice-President, War Minister and Labor Secretary, Col. Juan Domingo Peron, or through their connection with persons closely connected with him. Aspiri (known as "Propaganda Aspirin") for instance, had been script writer for the actress Eva Duarte, and as such so impressed Peron that he appointed him governmental press agent. These various officials had the handling of enormous sums of state dough, and figures ranging between $1,500,000 and $2,500,000 are mentioned as having passed through their hands.

Radio people are staking no hopes of an improvement in their oppressed condition by reason of the change. They feel that the interim appointments made so far mean no more than an exchange of stooges and a continuation of the rigid censorship and coercion to which they have been subjected since the military regime seized power in June, 1943. The Direccion de Rediodifusion has been taken over by a physician and radiologist, Dr. Manuel J. Pardal, reputedly also a close friend of Col. Peron's.

Whatever optimists had hopes of the switch bringing a more democratic setup soon had their illusions shattered. The radio control director's first official action was to ban any announcements on the airwaves—either in the form of blurbs, news items, commentaries, etc—relating to the constitutional march, organized by Argentine's democratic elements.

Fancy Run-Around

As the organizers of this movement, intended as a mammoth anti-government protest, demanding free elections or the retirement of the military regime, had obtained police permission for its realization, there was no valid excuse for banning any radio publicity. The only reason was the stooges' hopes of hampering the movement and having it flop. As a result of strenuous efforts by the Democratic committee, the ban was eventually lifted, only to be applied once more some 24 hours later.

In all these matters the radio outlets are holding fast to their newly established union, and are combining forces with the press to resist government pressure. Since the webs adopted a firm stand, the press has cast aside its former indifferent attitude to the fate of radio, and the big dailies have published some strong comments on government censorship of the air.

By a decree issued Sept. 4, the Argentine authorities ban foreign workers from Argentina's telecommunications and radio systems. This decree is inspired by army officials; and the director general of posts and telegraphs, a retired naval officer, presented his resignation before it was issued. The government, however, refused to accept the resignation until after the navy man, Capt. Alberto Gallegos Luque, had attended the Rio Janerio Inter-American Radio Conference. The decree affects hundreds of telephone and radio employees.

Showmen, Crix to Kick Around in Philly Show

Philadelphia, Oct. 9.

Playrights and actors will meet their critics face to face in a new radio show over WFIL to be aired twice weekly from Ciro's Restaurant, beginning Thursday (11).

Show, tagged "Cocktail Time at Ciros," is brainchild of Si Shaltz, assistant city ed of Philly Record and "Variety" mugg in Philly.

Initial guests on show will be Russell Crouse, Howard Lindsay, and Edwin H. Schloss, drama critic of the Record. Emcee will be Jack Steck, program director of WFIL.

Ted Cott's Music Show Finds New Home on MBS

Ted Cott's package, "So You Think You Know Music?" which had been heard as a sustainer on CBS and as a sponsored show on NBC, is going to Mutual as a sustainer, beginning Oct. 19. Cott himself is program director for WNEW (N.Y.).

Mutual is spotting the stanza at 10 p.m., Fridays, on the net outside N. Y. and will air it also over WOR, N. Y. flagship, after the fifth week.

Snyder to Address AAAA

Eastern annual meeting of American Assn. of Advertising Agencies, considered the most important since the end of the war, will take place Wed., Oct. 17, at the Waldorf-Astoria, N. Y., at 7 p.m., in the form of a dinner.

John W. Snyder, director of War Mobilization and Reconversion, and adviser to President Truman, will be the principal speaker. Media executives, advertisers and representatives from other business fields are being invited to attend.

FCC Going Some Place; Where—No One Knows

Washington, Oct. 9.

The executive agency reorganization bill, passed last Thursday (4) by the House, gives the President authority to merge the FCC into one of the Cabinet departments. Likely spot would be under the wing of the Secretary of Commerce.

However, FCC is one of a small group of agencies for which reorganization plans must be submitted independently to Congress. It cannot be wrapped in any merger plan which also includes another U. S. agency. Under the bill, Congress could veto any proposed reorganization scheme by action of both Houses.

'Radio Week' Plans Pushed in NAB Drive

Washington, Oct. 9.

NAB reports steady progress in the preparation for National Radio Week, Nov. 4-10. It estimates 25,000 radio week window displays on the basis of the number of set retailers in the country, and says that a promotional book will go out shortly to all dealers and stations.

The commemorative statuette, which will be presented to NAB during Radio week, has already been completed. Duplicates in plaque form are now being cast for delivery to individual stations and networks.

Duane Jones Advises Disregard Low Spieler Hoopers: Don't Sell 'Em Short

New York.

Editor, "Variety":

Despite the fact that ratings are reported generally to be moving downward at present for newscasts, this is not the time to pass permanent judgment on news broadcasts.

Every business man knows there are hills and valleys in business, and every publisher knows there are blind spots in the news—days when nothing of consequence seems to happen. The same is true of interest in various forms of radio. If we are now in a valley with respect to newscasts, who knows but what something may happen tomorrow to change that picture? Another baby kidnapping as vital in interest as the Lindbergh case; a revolution in Argentina that may threaten world peace; a civil war in China or India; a strike epidemic at home. It does not seem wise, therefore, to condemn newscasts to oblivion because of current low ratings.

However, wise operators know that the number of newscasts with high ratings may decrease, and for that reason our agency's exploring all sorts of programs to take their place. For instance, we have undertaken a new format for Mennen Shave Creams, presenting a series of five-minute breakfast-time shows on more than 94 stations in which top radio comedians are heard in five minutes of recorded patter, with a singing commercial. This is the first time topflight comedy stars previously featured exclusively on nighttime networks have ever been brought to the air in the early morning hours. Innovations such as these may be an answer to sagging newscast interest, whether temporary or permanent.

I personally am of the opinion that the worst that can happen to news broadcasts is for them to slip back to their pre-war standing. By that I mean interest in news every hour on the hour may cease, but it will never go below its pre-war level at those long-established newscast listening periods in the morning, at noon and in the evening.

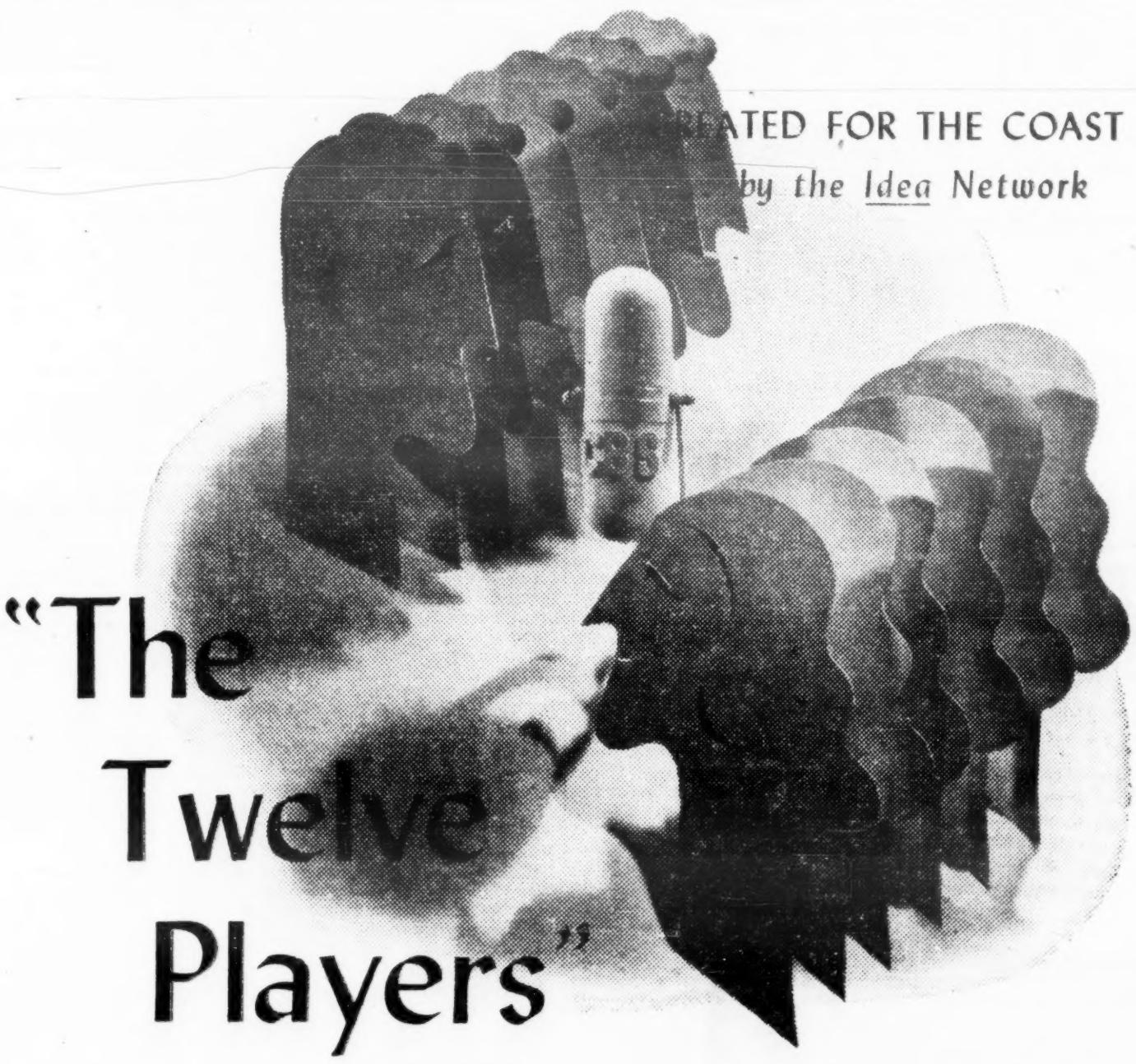
Duane Jones.

Bray Gabs On

Cincinnati, Oct. 9.

Dick Bray is on his ninth year with the same sponsor on his "Fans in the Street" programs over WCKY.

The Rubel Baking Co. started sponsoring the program back in 1937 and has continued, except for a period during the war, when street interview shows were banned.



...dramatic proof that 1+1=12

FRANKLY, we'd rather have you disregard our arithmetic for a moment and look at our program department's irrepressible genius for creating unusual shows. Whenever they can squeeze a new one into the schedule they're ready to perform nip-ups. (Smartly performed nip-ups, of course!)

Which brings us back to 1 + 1 = 12. No matter what creative heights these gentlemen attain, they demand that their bram-child have: (1) *entertainment punch* plus (1 again) *technical excellence*. Together these are an ideal description of *the Twelve Players*.

The *punch* comes from the brilliant make-believe of a dozen star-rated actors (Bea Benaderet, Jack Moyles, Mary Jane Croft, David Ellis, John Lake, Cathy Lewis, Charley Long, Edmund MacDonald, Howard McNear, Jay Novello, Herbert Rawlinson and Lurene Tuttle). Their personalities are as familiar and exciting to listeners as the top programs on which they repeatedly appear: *Lux Radio Theatre, Screen Guild, The Whistler* . . . for example.

The *technical excellence* is expertly provided by CPN's accomplished studio staff, working with dramatic scripts by Hollywood's top-talented writers, polished to a high production luster by the facilities of the *Idea* Network.

So, you see, 1 + 1 = 12 isn't inflation. It's a sound proposition for a sponsor who wants to cash in on a success-bound show. If you can use TWELVE ways to increase your West Coast profits, call us or Radio Sales.

COLUMBIA Pacific NETWORK

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM

Palace Hotel, San Francisco 5 • Columbia Square, Los Angeles 28 • Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Sunday Listening Nosedive Feared Because of Gas Rationing Blowoff

Chicago, Oct. 9.

Now that the 1945-46 Battle of the Hoopers is well on its way, a check of agency, network and station rep execs here reveals plenty of concern on their part over the wisdom of those terrif build-ups for Sunday night airers, plus consistent plugging away for that particular night as the top tune-in night of the week, in view of the fact that there's no longer any gas rationing to keep people glued to the loudspeaker weekends. Also, the necessity for sticking around to listen for that important rationing, war and draft news, which always seemed to have a habit of breaking on weekends during the war, has been obviated.

Before Pearl Harbor, it's pointed out, Tuesday night in radio was the best night of the week, with Sunday the runnerup, for a variety of reasons. First and foremost, there were more people at home listening on Tuesday — 79.6% according to figures compiled by one ad agency here from a combination of various surveys (Hooper's, among others)—as against 71.7% on Sunday.

Not to digress, but to give the check of execs made here last week more point, here's the agency's cross-section of national "at home" figures for January, 1940—almost a year before Pearl Harbor:

Monday	80.3 %	"at home"
Tuesday	79.6 "	" "
Wednesday	79.0 "	" "
Thursday	78.6 "	" "
Friday	77.9 "	" "
Saturday	74.7 "	" "
Sunday	71.7 "	" "

No such intensive survey has been made during the war, one of the agency's execs told "Variety," primarily because "we just haven't had the time, nor the manpower, to go into it, being busy with other things." However, a comparison of Hooperatings themselves, circa 1939-41, as against those of the war years, is sufficient to convince anyone that the cards were stacked for Tuesday night prewar but that they toppled towards Sunday while the war was being waged.

Sunday's Advantage

It's easily explained why Sunday, with the lowest "at home" score of the week on this chart, should have been second to Tuesday before the war. That's because, although only 71.7% were home on Sunday (as, for instance, against 79.0% on Wednesday), more people listened on the weekend night, Wednesday being the proverbial American date night.

It works backwards too. From the chart, Monday should have been a better listening night prewar, because 80.3% were home, as against Tuesday's 79.6. However, analysts had long since figured out that Monday was bad because it was "blue Monday," first night of the work week, with the population knocked out from the weekend's entertainment.

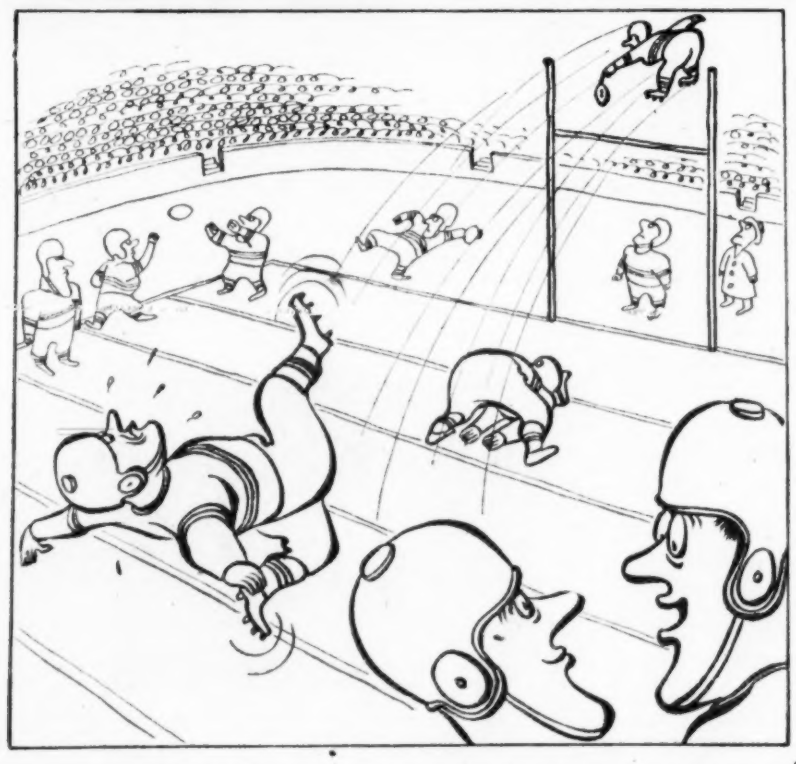
Then they started tuning in again Tuesday Programmers, hep to this habit, built Tuesday with such airers as Bob Hope, Fibber McGee and Molly, etc. All of which purports to explain why Tuesday and Sunday, at different ends of the chart, were the best listening nights.

Gas rationing and built-up programs having moved the No. 1 tune-in to Sunday during the war (and it's up 25 to 30% over '39-'40, according to one trade source here, despite the fact that a large sector of the population was in the armed forces, and also in spite of the increased Sunday night attendance at theatres) all that having happened, the big question now is: If Sunday declines, in view of the return of the automobile, etc., will Tuesday regain its standing as No. 1, or will the public (and consequently the programmers—or is it vice versa?) select another night?

Not even the highest of the higher-ups, it would seem, knows the answer at this particular stage of

(Continued on page 46)

WDRC
HARTFORD 4 CONNECTICUT
WDRC—FM
'The Night Owl'
Only One of Its Kind!
The only all-request show in town from 11:15 to midnight Monday through Saturday. Selling fast! A few blocs of time still available. Write WDRC for details.
CBS



"Norvin ate three helpings of Wheaties this morning."

Lt. Col. Hayes, Ex-MBS, Honored for AFN Work

Paris, Sept. 26.

Lieut. Col. John S. Hayes, chief of the American Forces Network, has been awarded the Order of the British Empire. This marks the first time that the English government has made this award to an officer serving in American broadcasting.

Besides holding the Order of the British Empire, Col. Hayes has also been the recipient of the Croix de Guerre from the French government, and the Bronze Star for his activities in helping to create and forward the broadcasting activities of AFN.

Since his appointment as chief of AFN, Col. Hayes has been instrumental in building the network from its original five 500-watt stations, located in the United Kingdom, to a 54-station network that serves troops stationed in England, France, and Germany, with proposed stations soon to open in Linz, Salzburg, and Vienna, Austria. He will also become network chief of all American radio stations currently operating in Italy as of December 1, when stations now operating in Rome, Naples, Foggia, Caserta, and Udine become affiliated with AFN.

Super-Realism

Chicago, Oct. 9.

The radio career of Carl Kroenke, 50, almost came to an end last week during a rehearsal of a show called "X Marks The Spot" in the Balaban & Katz television studio WBKB, when he took a swallow not intended in the script at a bar scene.

Kroenke was supposed to pour himself a drink from a bottle marked "turpentine," swallow it and make gasping, choking noises. When he fell to the floor and couldn't stop the noises, it was found that, through the negligence of someone at the studio, a bottle containing a photographic developing solution was used as a prop instead of a water-filled bottle. Kroenke was taken to a hospital, and is reported okay now.

Radio 'The Ledo Way': Varied Diet Aired For GIs by Army in India

Ledo, India, Sept. 26

Talent formerly affiliated with regional webs and popular orchestras in the U. S. are currently entertaining the servicemen via U. S. Army station VU2ZN. Programs range from hillbilly to symphonic music.

One of the most popular programs is the "Assam Valley Barn Dance." S Sgt. Zenas Sears, formerly with WATL, WSB and WSGT, Atlanta, introduces the opus which has an amateur contest; contestants come from such outposts as Shingbwiyang, Warazup and Loglai, Burma. The two bands featured each week are the Ledo Ramblers and the Ledo Trail Winders.

One of Sammy Kaye's former men is Sgt. George Gingell, who scripts the series, in addition to dramatic chores on other programs. His "Roadbusters," dramatic weekly series, is "sponsored" by the military police, and is credited with making the drivers operate vehicles more carefully along the treacherous roads. Gingell also produces symphony concerts, religious programs and "Music Hall Playhouse" productions.

Another popular opus is "Morning Meditations," a quarter-hour of scripture and religious music produced by Sgt. Louis Deole of Chicago. The job of arranging "remote broadcasts" is Pfc. Walter H. Flint's, formerly a spieler with the Interstate Broadcasting Corp., N. Y.

Lt. Leonard M. George, with Caohe Valley Broadcasting Corp., Logan, Utah, before entering the service, is officer-in-charge and recruits talent. He discovered Cpl. Ray Robinson, a Negro, who had had no previous experience, but proved so competent that he toured with Paulette Goddard show last year in the India-Burma and China theatres.

'HEEL OF THE WEEK' GETS WWRL PRE-TEST

"Are You a Heel?" a new quiz program designed by Maurice C. Dreicer, is currently being tested over WWRL, N. Y. in half-hour time. Format calls for listening audience participation; listeners send in letters detailing various practical jokes played on victims. These are dramatized in capsule fashion, and at the end of the program a panel of judges selects a "winner" or the heel of the week.

Because of the content of program, a couple of networks are shying away from it for the present.

Aluminum Firm Puts New A.M. Show on ABC

Chicago, Oct. 9.

One of the first postwar network contracts to be signed here since the release of certain materials to manufacturers was closed last week when the Club Aluminum Products Co., makers of kitchen cookware, bought Saturday morning time over a limited chain of ABC (Blue) stations.

On Oct. 20, company will begin sponsoring the 9:15-9:30 a. m. CST slot over 23 stations, scattered coast-to-coast, with a show to be known as "Club Time," comprising a choral group of nine gospel singers, featuring Beverly Shea, bass-baritone, with organ accompaniment. Program will be produced by Henry Sellinger, with Don Husted as director of music. Contract calling for 52 weeks was placed through the Trade Development Corp., Chicago.

MARTHA COE SHIFTS TO WMCA MUSIC JOB

Mrs. Martha D. Coe has been appointed music supervisor of WMCA, New York indie. She recently resigned from WOR as assistant research director.

In her new capacity, Mrs. Coe will be in charge of the station's live and transcribed programs.

German Anti-Nazis In Small 'Radio Aguila'

Montevideo, Sept. 26.

Stumped neither by lack of means or of technical facilities, Dr. H. P. Gebhardt has kept his "Die Stimme des Tages" (Voice of the Day) anti-Fascist, German-language broadcasts on the air over CX-32, Radio Aguila, of Montevideo, for over seven years, airing daily stints in German and in Spanish.

Radio Aguila is a small 1,000-watter, and it is principally to be regretted that the outlet has no shortwave facilities so that this, the only German language, anti-fascist program on the Latino airwaves, could have been heard more widely.

Uruguay undoubtedly deserves the title of "freest country in South America," since it allowed these broadcasts to carry on in German even after general defense measures throughout the hemisphere eliminated most foreign-language stanzas.

Dr. Gebhardt's daily programs were financed by commercial blurbs from friendly sponsors of all nationalities, and his staff included such anti-Nazi thespians as Liselott Reger-Jacob, founder of the Free German Theatre of Buenos Aires; Melitta Stingl who served as one of the announcers; Louis Metzger; and Martin Trost, manager.

On festive occasions, many German speaking writers and entertainment folk gave their services to the program, including the conductors Fritz Butsch and Erich Kleiber. The latter spoke for Free Austria on the program's 6th anniversary. The late Edi Gilbert, regisseur of Berlin fame, brother of Jean Gilbert (composer of "The Bat" and "Lilac Time") also worked frequently on the station.

Dr. Gebhard himself devoted himself particularly to political commentaries on foreign affairs.

New Civilians

Cal Tinney, out of the Army after almost two years, is doing some lecturing before Chamber of Commerce and similar groups in Oklahoma and has let it be known that he'll be ready to go back to radio after Oct. 15.

J. Wesley Koch out of Army with rank of Capt., will join Mutual's engineering staff Oct. 15. Koch was formerly affiliated with KFEQ, St. Louis, Mo., and resigned in 1942 to accept commission with Signal Corps.

Carl Meyers, discharged from the Navy after three years' service, is now WGN's (Chi) director of engineering. Meyers returned to the station twenty years to the day after joining in 1925.

Peter Witt, back in civvies after almost 5 years in the army, and recently discharged from Armed Forces Radio Service where he was a writer-producer, is in N. Y. on a special assignment for the State Dept. overseas radio operations. He is also negotiating with advertising agencies and may stay east.

Bill Craig, recently discharged from the Navy as Lieutenant (j.g.), has joined Dave Elman Productions as research director and office manager. Craig was on the staff of Admiral King.

Charles F. Mailey, discharged with rank of corporal after more than two years in the service, has returned to KDKA in Pittsburgh, as day news editor, a post he held before going into uniform. While a GI, Mailey edited several camp newspapers. He'll work under Charlie Earley, recently named head of Westnighouse station's news department.

Dick Roll has returned to the WTAM, Cleveland, announcing staff after 18 months as a front-line infantryman. He was with the station for 18 months before moving into action.

Acuff, Shore, 'Schnoz' And Holliday Popular With Italo Listeners

Rome, Oct. 2.

With the diminishing U. S. troops the Yank influence is keeping pace, such as the veering to smoother music whereas everybody was jive-crazy in the hectic war period. But through it all there were always 10-15% who preferred the classics. Percy Faith and James Melton, via disks, are faves because of this yen for smooth music.

Dinah Shore and Billie Holliday are tops among vocalists, even with the Italians who listen extensively to the American Expeditionary Stations (some estimate as many as 75% is native Italian audience). "Voccoi," the radio fan mag of Italy, attests to that also.

Jimmy Durante understandably is tops with the Italian audiences; his "Umbriago" is like the authentic word, "umbriago" (meaning drunk) and they put it No. 1, with Ed Gardner next.

"Encora" is a popular local radio feature. As name indicates it's like "Repeat Performance," reprising the next morning what might have been missed the night before because of confliction of hours.

But here's the topper: for some reason Roy Acuff's "The Great Speckled Bird" is No. 1, even topping Crosby and Sinatra. Why, nobody can answer, excepting that the Italos, as the GIs, once in a while get very bullish on hillbilly music.

Arlene Francis' New Show

A 15-minute general daytime review show in the making for Arlene Francis. Format would allow wide latitude of discussion, poetry, play reviews, etc.

Tom Wallace producing, with script by Kenny Raught.

FRAN ALLISON
("Aunt Fanny of the Breakfast Club")
Exclusive one-year contract with The W. E. Long Co., Chicago, for transcriptions . . . proving that "corn" sells bread.
Agent: Harold Lee, Chicago

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC
HARRY SOSNIK
CONDUCTOR COMPOSER ARRANGER
"RALEIGH ROOM," NBC, Tues., 10:30 P.M. Personal Manager: ANNA SOSENKO. Booked by MUSIC CORP. OF AMERICA.

UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT
Mgt.: LOU CLAYTON

HIGH PRICES DELAY COST CUTS

Army Brass Cracks Down On Info On Postwar Plans of Service Musicians

U. S. Army authorities are said to have cracked down on the distribution of information by outstanding musicians, maestros, et al, who are still in service, to the effect that they will soon be released. In the past few weeks, there have been numerous reports of long-awaited discharges and the immediate formation of new orchestras, frequently from the musicians involved themselves. In one case, a pre-war leader went into a long spiel on a national radio program. In another, a widely known leader has been rehearsing a new band while still in uniform.

Army brasshats apparently don't like this sort of talk, probably due partly to the fact that there are still thousands of men with long overseas and combat records impatiently awaiting discharge. They might feel that others are getting preferential treatment. At any rate, it was reliably reported the latter part of last week that in certain individual cases warnings were delivered against such conversation on pain of having discharge papers cancelled.

One of the things that has been more or less of an open secret for the past two weeks was the fact that Tex Beneke would be placed at the head of a new orchestra using the late Major Glenn Miller's pre-war arrangements, along with others made while he was in service—plus his name. The band will be big, probably in the neighborhood of 30 pieces. Few stories have been written on it due to the fact that such news might have hurt the culmination of the idea.

Since the start of conscription, band agencies have determined that 99% of the time it is impossible to sell any decently-priced band without the leader on whom the outfit was hung (remaining 1% is Blue Barron, whose band has continued without him during his Army engagement, with three different sub-leaders). Miller's name, however, is agreed to have been so powerful pre-war and this power has been so remarkably sustained by pre-war recordings (Miller still wins disc jockey radio polls), it's felt it can be sold for sufficient money to maintain the terrific payroll that undoubtedly will be involved in the use of 30 men. It would be billed as "Glenn Miller's Orchestra under Tex Beneke" or something similar. Beneke is the former tenor sax-singer with Miller.

Mrs. Miller, who, incidentally, has never given up hope that Miller will be found alive (he disappeared in a flight over the English Channel), will have a piece of the new band. It will be managed by Don Haynes.

Sharp Rivalry On New Tune Disking

Competition among recording companies in the marketing of new material is becoming increasingly sharp.

Victor recently pulled a fast one on the field by releasing a Tommy Dorsey recording of "Aren't You Glad You're You," which only a few weeks back was inserted into the Bing Crosby Bing Crosby "Connecticut Yankee in King Arthur's Court" picture as "Mary's." It was written for the picture by Johnny Burke and Jimmy Van Heusen.

Dorsey's disking even beat Bing Crosby's version (Decca) to the record marts.

HENDLER MAY SHIFT TO COL. RECORDS

Herb Hendler, former head of RCA-Victor's artists and repertoire, has been negotiating with Columbia Records for a shift to that company. What position he would take under Columbia's Manie Sacks, head of a. and r., is undisclosed.

Since Eli Oberstein's takeover at Victor's Hendler has been working with him.

Miller's Name Helps Sell Modernaires in Rio

Glenn Miller's name is partially responsible for the booking last week of the Modernaires, vocal quartet that once worked with his band, but which has been doing a single since his entry into the Army. Outfit was set into the Casino Atlantico, Rio de Janeiro.

Group, with Paula Kelly as the femme in place of the original Marion Hutton (who's doing a single herself), goes into the Atlantico next March for a 45-day run. Salary is undisclosed, but it's claimed to approximate the group's theatre salary ($2,250), plus transportation, which amounts to $5,000 round trip.

Despite the fact that Miller's band ceased to exist soon after the Jap attack on Pearl Harbor, the Atlantico buyer of the Modernaires asserts his name is still the biggest in Brazil so far as U. S. dance bands are concerned.

MPCE Eyes New Salary Method

Executives of the Music Publishers Contact Employees union have become interested in a new method of paying salaries of contactmen employed by at least one music publisher affiliated with Broadcast Music, Inc. This firm has one of BMI's $48-per-plug arrangements, i.e., it is paid that amount every time one of its songs is performed on the air (such an arrangement calls for a minimum of 250 plugs a year).

This publisher pays his men per plug, giving them a portion, in other words, of only what they earn. However, the payment for each plug varies with the prestige of the singer or bandleader who performs it. For example, Harry James and Tommy Dorsey, or bands of that calibre, return to the contactman who manages to secure a plug from them a greater percentage of the $48-per-plug payment from BMI than a performance by a band lower in b.o. prestige. James and Dorsey are said to be worth $43 per performance to the contact man

This is said to be an improvement over the methods other BMI-affiliated firms have used. These publishers, also operating on a $48-per-plug basis, have approached leaders with offers to split the money paid for a performance.

Few non-BMI publishers aware of the newer arrangement with contactmen consider it ideal. They point out that such firms have the majority of their overhead underwritten from the start and that if they ever come up with a hit song the results are gravy.

COMO'S LAST 4 FOR VICTOR BECOME HITS

Perry Como turned a trick that is unique in recording annals. The last four records he has turned out for Victor have all become sales hits. All are backed up on two discs.

First click was the coupling of "If I Loved You" and "I'm Gonna Love That Gal," and then came, "Till the End of Time," backed up with "That Feeling in the Moonlight." Both are close to the 1,000,000 copy mark in sales and have made the singer one of the hottest vocalists available today.

Jimmy Dorsey is probably the last recording name to click with backed-up sides at the same time. He did it in 1941 with "Green Eyes" and "Maria Elena," which ran one-two in coin-machine popularity at the time.

BIG SALARIES HELD FACTOR

It doesn't seem likely that the leaders of bands in the top b.o. slots will be able to reduce overall operating costs, with subsequent reductions in prices to buyers, for some time. This has been indicated during the past few weeks when a number of pre-war musicians have gotten out of service and been absorbed by names like Tommy Dorsey, Woody Herman, et al. And they are being paid salaries equal to 1945 standards, which in many cases considerably surpasses what the same men were drawing from the same bands before their entry into service.

In virtually all leader-quarters in which the returning-servicemen salaries was discussed there was an attitude that salaries will be forced down, but that now, with taxes the way they are, the musicians staffing a high-income orchestra might just as well get the surplus coin as the Government. In one case, a top leader asserted that he had full intention of giving a returning musician what he was worth, according to 1945 quotations, on the theory that the musicians who spent several years in uniform had a right to big money after the $50-and-up per month.

While there seems to be very effort by leaders to cut down operating costs in other ways—and the case of transportation must do this to some extent since it puts busses and other cheaper forms of transit at their disposal—the cost of operation insofar as musicians are concerned isn't likely to drop much, at least among the top bands. And salaries are the major items of such outfits.

As far as the lower-level combos are concerned, they are taking advantage of returning musicians to cut salary costs. One leader in this class asserts that during the past six weeks or so he has slashed a nice chunk off his payroll by hiring returning musicians. In many cases, however, these were men whose ability, while an improvement over wartime standards, doesn't allow them access to the better outfits and the higher cash.

This slicing of lesser and new-band payrolls, however, is considered by many to be doing the band business a lot more good than if the more costly combos had gone about immediately dropping salary quotations. It will allow freer movement in the construction and financing of new bands and those that have been struggling along under all sorts of hardships during the war.

Les Brown, Loft Set Up Pub Biz

Les Brown and Solly Loft, ex-partner in the Campbell-Porgie music firm, have formed an alliance under which the two will set up an active music publishing house. Basis of the new firm will be the "paper" publishing house set up by Brown last year with Broadcast Music, Inc., titled Renown Music.

That ASCAP publishers also are still interested in deals with Brown is seen in that one of the major houses offered Brown a deal calling for a guarantee of $10,000 a year to him, plus 33⅓% of the profits of a firm to be set up for him. This was rejected in favor of the deal with Loft.

Loft sold out his one-third interest in the C-P outfit about two years ago for $20,000. He was, with Nick Campbell and Al Porgie, one of the firm's founders. It is aligned with BMI.

GRETL URBAN UPPED

Gretl Urban, v.p. of Associated Music Publishers, who has been in charge of its music department since May, 1943, has been elected a director of the company.

Paine Seen Concluding ASCAP Deal With Brazilian Group; Argentina Next?

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, currently on a trip to South America, is said to have concluded a new deal with SBAT, Brazilian performing rights society, with which Broadcast Music, Inc., currently has a deal that extends until the end of 1946. If this is true, and ASCAP executives in N. Y. refer it is without actually confirming it, then ASCAP has taken a complete hold on music relations with Brazil, since it already concluded, a few months ago, an arrangement with the second Brazilian group, UBC. UBC at the end of this year ('45) absorbs ABCA, another performing rights society in Brazil.

Paine and his party, consisting of Herman Finkelstein, ASCAP attorney; Wallace Downey, ASCAP's S.A. rep; Leslie Boosey, head of the Performing Rights Society; Francis Salabert, head of the French society (SACEM), and Eduardo Marquina, president of the Spanish outfit, finally arrived in Buenos Aires over the past weekend. Combined with the stopover in Brazil, a wait for plane transportation from Rio de Janeiro delayed them. In Buenos Aires there is no question but that Paine and the heads of the European societies are seeking a deal with SADAIC, the Argentine performing rights group. This outfit is currently aligned with BMI, too, under an agreement said to expire also at the end of 1946.

Before Paine, Finklestein, Boosey and Wallace left N. Y. (they were met in S. A. by the European men), Ralph Peer, head of the American Performing Rights Society, an independent outfit which has aligned most of its stuff with BMI in this country, was already in that territory. One of the results of his trip was a deal concluded a fortnight or so ago with the Chile performing rights group, Sociedad de Autores Teatrales de Chile.

Paine's arrangement with Salabert and Marquina to converge on Argentina was made during his trip to Europe last spring. It was then that the whole idea was framed.

Doesn't Take 'Em Long To Learn Tricks of Trade!

Many of the smaller independent recording companies are headed by men who, before the war, were never in the field. However, it doesn't take some long to learn what to them are new tricks but which to the trade are bearded ones.

One indie disc company band buyer recently offered a band a contract. Appended to it was a clause giving him a percentage of the band's earnings over a period of time. It was tossed back in his kisser like a custard pie.

Warning On Classic Works

In its campaign to derive income from licensing of the performance of music in its classical repertoire, American Society of Composers, Authors and Publishers has served notice on artists and orchestra conductors in this field that they will be held responsible for performance fees in cases wherein the auditorium or hall in which the tunes are done have not obtained proper license. Artists and their managers are in a stew over ASCAP's communique, believing that the Society's methods are a bit unfair and that the fees asked, ranging from $5 to $50 for single performance of individual works, are too high.

In going after the performers themselves, ASCAP is working on the theory that in situations where the owners will not take, or have not taken, out an ASCAP license, the former is liable for infringements since in virtually all cases they have full control over the selection of their material.

ASCAP has advised these people that infringement charges for the performance of copyrighted material without permission will be based on the size of the hall involved and the number of transgressions.

O'CONNOR TELLS MPCE HE WON'T RUN AGAIN

Johnny O'Connor, president of the Music Publishers Contact Employees Union, who is closing two terms of two years each, told a general membership meeting of the MPCE in N. Y. Monday (8) night that he would not run for the office again. He suggested someone else be named in his place by the members, any 25 of whom can put up an individual for any of the executive posts in the union.

In addition to handling MPCE duties, O'Connor is a member of the board of the American Society of Composers, Authors and Publishers, which takes up much of his time.

During the meeting, it was voted to cut the number of Council members from 12 to six, which, with three executives, would place nine men in charge of the union as against 15. Idea is to streamline the body.

Nominating petitions for elections that will take place around Nov. 1 were circulated at the confab, as was the $1,000 insurance policies promised members as a result of the amalgamation of the MPCE and Professional Music Men's Assn., which occurred last spring.

INDIE PUB'S OWN DISK CO.

Crestwood Music, owned by R. Borsel and Joe Nuccio, is forming a recording subsidiary for exploitation of its own tunes. Pub is putting out a Music for Society label, first two platters set for Oct. 15.

Object is to obtain platter jockey play on indie radio stations.

Claude Thornhill Out of Navy, Ill

Claude Thornhill was released from the Navy last Friday (5) at Great Lakes Naval Training Station, near Chicago. He will not return to the band business for at least six months to a year, if ever.

Thornhill has been at Great Lakes for the past two months or so being treated for infected ears and a bad sinus condition contracted during a tour of the South Pacific with a Navy band he had formed. Upon his release, he went home to Terre Haute, Indiana, for a month's rest after which he will come to N. Y., then go to the Coast, where he has been dickering for a spot as a studio arranger and conductor.

While in N. Y., it's possible he will make a series of recordings for Columbia Records, where he's under contract, plus some transcriptions. These would be made with a studio band, using his pre-war library which is deemed by many arrangers and musicians to have been far ahead of its time even when he went into service in 1942.

ELLINGTON SETTING NEW CONCERT SERIES

Duke Ellington's orchestra will start a new series of concert dates after the first of the year. This sort of booking is becoming an annual stint of the leader, who has worked most of the large longhair auditoriums in this country with his band.

So far, the only dates he has set on next year's schedule are the Academy of Music, Phila., and Carnegie Hall, N. Y. He plays Philly Jan. 1 and N. Y. Jan. 4.

Publishers Increasingly Feel Strength Of Disks in Exploitation of Songs

As recording production slowly shifts toward normalcy it is being increasingly felt by the music publishing trade that this medium is the most powerful means of exploiting a new song. Due to recent events many major publishers believe that in a comparatively short while radio will have been relegated to the background, capable of adding only a secondary assist to the development of new material. At the moment all publishers are fully aware of the power of recordings, but a fair portion of them look upon radio with equal favor.

There are several recent reasons for the increasing belief in records alone for exploitation purposes. Firstly, there's the Edwin H. Morris song, "It's a Long, Long Time." Tune is well up among the best sellers, just missing the top 10 this week, with no more than a handful of radio plugs. It was unquestionably started on its way through recordings by Harry James (Columbia), Bing Crosby (Decca), Charlie Spivak (Victor) and one or two others. As soon as these discs hit the market, the song began spurting sales. Another instance is Paull-Pioneer's "That Feeling In the Moonlight," which was started toward the best sellers in sheet music solely by Perry Como's Victor recording, which originally was figured as being along for the ride on the back of Como's "Till the End of Time" hit.

Two newer instances of sales spurts started by recordings is Santly-Joy's "Chickery-Chick," recorded by Sammy Kaye for Victor and rushed to the market. It is promising big sales with very few network plugs. Bourne's "Put That Ring on My Finger" is another showing sales strength following the release of Woody Herman's (Columbia) recording.

In recent months, "There, I've Said It Again," by Vaughn Monroe for Victor, proved the path toward sales-sheet bestsellers lists. Before that there were the hits turned up by Decca's Sun Music firm. They boosted "You Always Hurt the One You Love" and "Into Each Life Some Rain Must Fall" into sheet hit proportions via recordings only.

Muzak Gets Hot

When fire broke out at the Muzak studios, N. Y., Mon. (8), across-the-street from Variety's head office, a wag remarked that it was the result of a hot record. Actually it wasn't far from the truth. A crew of engineers making an off the air wax of "Thanks to the Yanks" were too busy to be bothered with such trifles as a fire in the building, and an office-boy sent in an alarm.

Blaze started because of a faulty electrical connection in a closet and was extinguished in short order by firemen.

D.C. AFM Head Mulling Drastic Action to Set Returning Vet Jobs

Washington, Oct. 9.

Paul Schwarz, president of Local 161 of American Federation of Musicians here, is mulling the idea of trying to do something about the lack of jobs for returning service men members of his union. How it can be done is moot point, but he is thinking of some method of seeing to it that these men are equipped with work even if they replace men with steady work who had not gone to war.

That's pretty strong, it's felt here, but Schwarz has his ideas. They are based upon the fact that some 250 men will return to civilian life and his local with few jobs available for them. Nitery orchestra posts are all filled. Theatre pit musicians are all hired from season to season.

DORATI BATONS NEW SYMPH

Dallas, Oct. 9.

Antal Dorati has been appointed conductor of the newly organized Dallas Symphony Orchestra. He is due here the first of next week to audition local musicians and begin organization of the orcestra.

Jule Styne and Sammy Cahn moved into Paramount to write tunes for "The Umpire's Daughter."

10 Best Sheet Sellers

(Week Ending, Oct. 6)

Till End of Time.....Santly
I'll Buy That Dream.....Burke
Along Navajo Trail.....Leeds
Atchison, Topeka .....Feist
Gonna Love That Guy..Bourne
Paper Moon .....Harms
Feeling In Moonlight.....Paull
If I Loved You.....T. B. Harms
Bell Bottom Trousers....Santly
Gotta Be This or That....Harms

Town Hall, N.Y.'s Jazz-Talk Series

Eddie Condon's jazz band, and Josh White, Susan Reed, Tom Scott and other names will take part in a series of lecture-concerts at Town Hall, N. Y., titled "This Is Our Music," which Walter Hendl, composer of music for "Dark of the Moon," Broadway legiter (48th Street), will emcee.

Series, to be sponsored by Town Hall, Inc., and a departure from latter's activities, will demonstrate the sources of American music available to U. S. composers, and give a resume of the variety of musical Americana from colonial days down. Sessions will run an hour-and-a-half, with guesters playing throughout. Series will open Oct. 19, with "The Moving Frontier," with Susan Reed, Cafe Society folk-singer find, as guest, and close Nov. 27, with "The Jazz World," Eddie Condon and group assisting.

Jack Smith and Majestic's Unusual Disk Bartering

Jack Smith, singer, went through an unusual deal last week with Majestic Records, for which he records, whereby he paid the company's expense of switching one of the tunes on a forthcoming disk release. Majestic was preparing this release when, on Sept. 18, Smith performed a tune titled, "One More Dream." He got so much response on it that he wanted to record and market it immediately.

Majestic refused the idea, stating his new release was too far in the production works. Smith paid the expense of rearranging the coupling to include the tune. It'll be backed by "Come to Baby Do."

NBC, CBS, ABC, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Oct. 1-7, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list) The compilations embrace the NBC, CBS, ABC and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry. Unless BMI-indicated, all others are ASCAP.*

TITLE	PUBLISHER
A Door Will Open	Dorsey
A Stranger In Town	‡Stevens
Along the Navajo Trail	Leeds
And There You Are—†"Weekend At Waldorf"	Feist
Atchison, Topeka and Santa Fe—†"Harvey Girls"	Feist
Dearest Darling	Advanced
Fishin' For the Moon	Chappell
Gee It's Good to Hold You	Capitol
Gotta Be This or That	Harms
Homesick That's All	Morris
How Deep Is the Ocean	Berlin
I'd Do It All Over Again	Shapiro
I Don't Want to Be Loved	Mutual
If I Loved You—*"Carousel"	T. B. Harms
I'll Buy That Dream—†"Sing Your Way Home"	Burke
I'm Gonna Love That Guy	Bourne
It's Only a Paper Moon	Harms
Love Letters—†"Love Letters"	Famous
No Can Do	Robbins
Promises	Marchant
Say It Over Again	Bourne
That Feeling In the Moonlight	Paull
That's For Me—†"State Fair"	Williamson
This Is It	Chelsea
Till the End of Time	Santly
Waiting For the Train to Come In	Block
You Came Along—†"You Came Along"	Famous

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

Gershwin Gift Tied In With Dallas Pic Bally

Dallas, Oct. 9.

Last week, prior to the opening at the Majestic of "Rhapsody in Blue," the Dallas Federation of Music Clubs was telephoned by the Majestic with the message that it had $100 to give to some worthy cause in the name of George Gershwin.

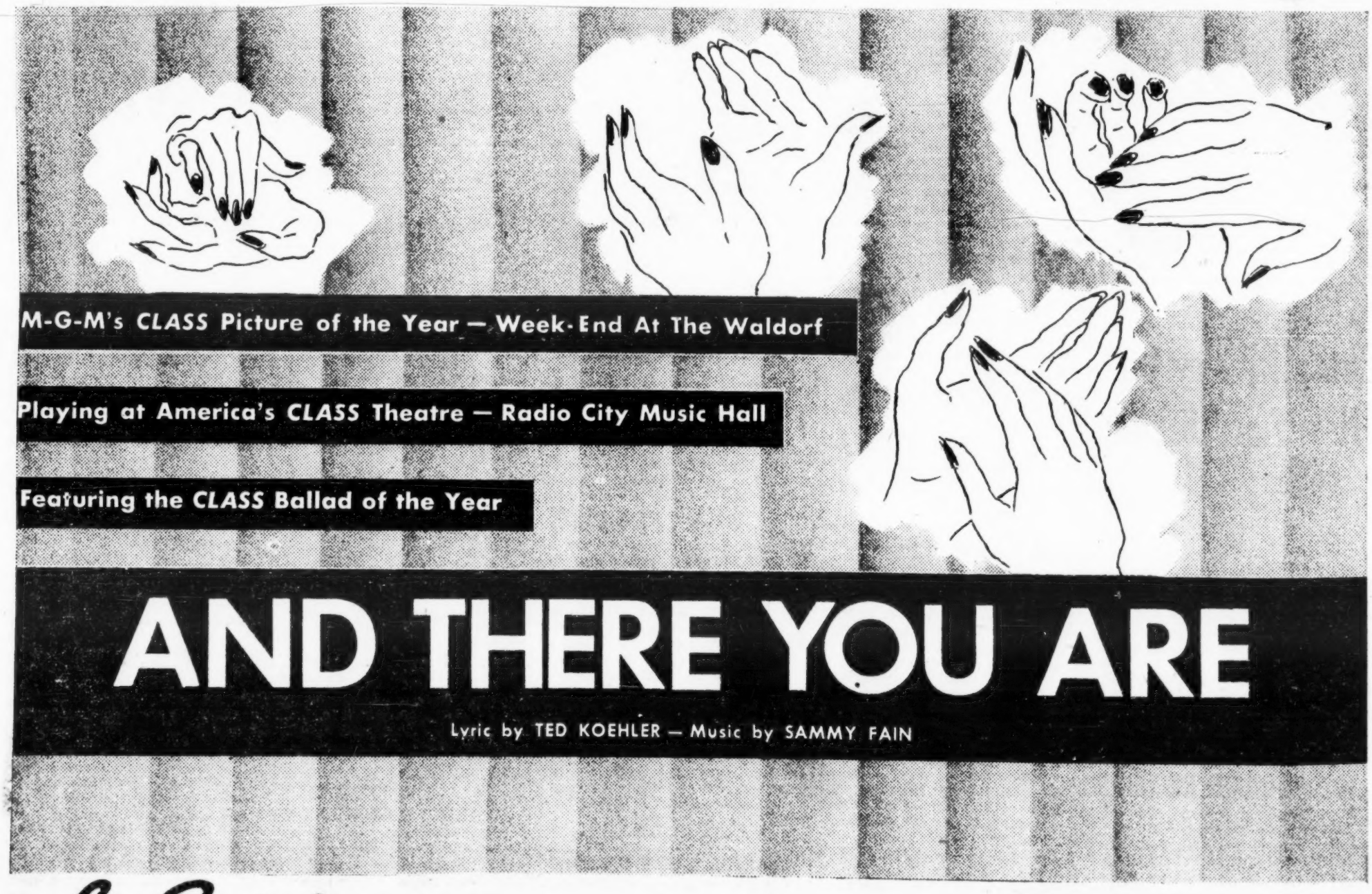
The Federation accepted the $100 and with it purchased a sponsor membership in the Dallas Symphony Orchestra. At the same time the Federation talked the donors out of five albums of George Gershwin music which will be presented to nearby Army hospitals by the Federation.

Gifts are from Warner Bros. and the Majestic, and not from the Interstate Theatres or Karl Hoblitzelle, it was pointed out.

Crawford Pluggers Have New Male Boss; He'll Be Bossed by All-Gal Crew

Crawford Music company's contact staff in N. Y. is no longer composed of all femmes. Sam Coronas was moved in last week to supervise the all-girl crew, as professional manager.

Several months ago, when the shortage of good male contact men was acute, Crawford hired a trio of girls with experience as song pluggers. They are Frances Saunders, Harriet Smith and Anne Lawton. Until Coronas' entry the only male supervision they had was from Larry Spier, general manager of the Dreyfus combine, which includes Chappell, T. B. Harms and Williamson firms in addition to Crawford.



Leo Feist inc. • 1619 Broadway, N. Y. 19 • HARRY LINK, Gen. Prof. Mgr.—GEORGE DALIN, Prof. Mgr.

3 SMASH SONGS

—and I personally vouch for them—*Dick Volter*, Vice-Pres.

JUST A LITTLE FOND AFFECTION

ENGLAND'S NO. 1 SONG—
VARIETY, Issue June 20, 1945

I'D DO IT ALL OVER AGAIN

By DICK ROBERTSON, JAMES CAVANAUGH and FRANK WELDON

MY GUY'S COME BACK

ANOTHER BRITISH NO. 1 SONG—
Variety, Issue August 1, 1945

SHAPIRO, BERNSTEIN & CO., Inc.

1270 Sixth Avenue (RKO Building) New York 20 GEORGE PINCUS, Gen. Mgr.

Chicago—PAUL SALVATORE Middle West—LEONARD WILSON Los Angeles—JACK MASS

English Song Hit Based on P.D. Tune Arouses Scrap Here Among 4 Pubs

At least four major publishers are rushing to get out U. S. copies of "Let Him Go, Let Him Tarry," the recent English sales hit, the music of which is in public domain. As a result, both Columbia and Majestic record companies have decided not to record the tune in order to avoid creating bad feeling among the publishers as well as legal complications that might develop due to the marked similarity of some of the lyrics. Both Victor and Decca, however, have skedded recordings of the number but haven't revealed whose version will be used. Choice is believed to lie between version distributed by Shapiro-Bernstein, as selling agent for its Stone Music subsidiary, and that published by Edwin H. Morris.

Peer-International is also publishing a version as well as Cole, a Chicago firm, which enters the running with copies next week. Oddly, four English firms have also published the tune, which was a big hit throughout the British Isles. These were Chappell, Ltd., Paterson's Publishers, Ltd., Yale, and Paxton & Co., one of England's largest publishers. Yale version by Cliff Gorda, Max Maurice and Carl Yale was the biggest hit and is the one published by Morris. It was copyrighted in 1934, as was the Chappell version. Paterson's was copyrighted in 1935.

Similar situations have occurred before in the biz when public domain words and music were involved. After Robbins published Walter O'Keefe's "Man on the Flying Trapeze," lyric coupled with a public domain melody, swarm of puolishers followed suit with their own lyrics. Years before, many pubs tried to cut the pie into slices on "Dengoze," a Latin-American maxixe, through Waterson, Berlin & Snyder raked in the lion's share with a version titled, "My Croony Melody." Many also were the publishers' imprints on "Loch Lomand."

On the other hand, the opposite situation recently prevailed with the best-selling "Bell Bottom Trousers" (Santly-Joy), which no other puo touched, though tune is an ancient sea chanty. Chopin's "Polonaise" is the basis of Santly's "Till the End of Time." Here again rival publishers have avoided following Santly by publishing other versions.

NMM Finds Sharper Interest in Classics Due to Pop Plugs

Dallas, Oct. 9.

Interest in classical music is growing under the stimulus of modern adaptations of the classics, the National Association of Music Merchants stated here during a two-day conference of the association held here last week.

"Since the popular version of one of Chopin's Polonaises was recorded, Chopin has been outselling Benny Goodman," said William A. Mills, exec secretary.

"Radio has not proved a permanent competitor of recordings, but has brought about greater interest in music of all kinds," he declared.

"Millions of men in the armed forces have come to depend on music for entertainment," he said, "and their interest will be carried over into civilian life," Mill concluded.

Art Strauss Forms New Music House in London

London, Oct. 1.

New music publishing company is in the course of formation. It's headed by Art Strauss, composer and top arranger in England, whose clients include Ambrose, Joe Loss, Billy Cotton, Harry Roy and Maurice Winnick, and Sonny Miller, writer of "Silver Wings in the Moonlight," "So Deep Is the Night," and "Got a Date With An Angel."

Hilda Ell, who was confidential secretary to Irwin Dash for last 13 years, will be the general manager of the company, which will be known as Strauss-Miller Music Co.

Company will be ready to operate as soon as it acquires offices in the Tin-Pan-Alley locale.

Bass Twanger Likes 52d St. (N.Y.) Better Than Goodman Band

Benny Goodman is going through a unique situation with "Slam" Stewart, bass twanger who has been playing with his band. He is mulling suing the musician for failing to abide by a contract between them. Complaints have already been made to N. Y. local 802 of the American Federation of Musicians.

Stewart failed 4o accompany Goodman to Canada for one-night dates recently and has persistently ducked working with the band. Meanwhile, he has been performing in 52d street, N. Y., jive joints.

Goodman, incidentally, has been averaging $9,000 weekly on three one-nighters per the past fortnight and is content to continue one-nighters for awhile before going on location. He plans a winter booking in Hollywood.

He reveals that he and his personal rep, Mark Hanna, couldn't come to terms with the Hotel Commodore, N. Y. As a result, Larry Golden is lining up some five or six additional weeks of one-nighters.

Goodman is considerably put out over the report of his "altercation" with Trummy Young, trombonist during an Atlantic City Steel Pier engagement several weeks ago. As evidence that nothing serious occurred, Goodman mentions that Young sat in with him at a Columbia recording date since the A.C. date when, BG discharged the musiker for being remiss on his schedule.

Maria Grever-Rockwell Form Own Music Pub Firm

As with the indie pix producers, songwriters are getting the bee to be their own bosses. Latest is Maria Grever, Mexican composer of "What a Difference a Day Makes," "Ti-Pi-Tin" and others. Will Rockwell is her professional and business associate in the new firm.

Latter was last prof. mgr. for Charles K. Harris, a Ralph S. Peer subsid, and responsible for putting across "Tico Tico" and "You Belong to My Heart." George Schottler has since succeeded Rockwell at the Harris (Peer) firm.

Holiday for Jones In Spiking 'Holiday'

Spike Jones' small orchestra has recorded for RCA-Victor a comedy version of Dave Rose's "Holiday for Strings," which was a solid hit as recorded straight for Victor by Rose himself about two years ago.

Since "Der Feuhrer's Face," which started Jones off, he has taken other standard tunes and made big comedy clicks of them. "Cocktails for Two" and "Chloe" are in that category.

Nitery Ops Upset By New 802 Rates

Restaurant and Entertainment Industries of Greater New York, created by a merger of the Allied Food and Entertainment Industries and Restaurant Owners Guild (see separate story), in it's first meeting, Monday (8) at the Astor hotel, N.Y., forbade any musician to double on instruments and asked band-leaders to rewrite sax and clary parts, so that extra fee of $1 daily for doubling on another instrument, recently ruled by N. Y. Local 802 of AFM, could be saved.

What action maestros will take hasn't been decided upon, but none like the idea of incurring the expense of rewriting arrangements so that the bonifaces can save that fee.

Primary purpose of Monday's meet was discussion of the problems arising out of the War Labor Board's granting of pay increases, retroactive to February, 1944, to musicians. Some spots, like the Copacabana, N. Y., which employs a large number of tootlers, is seen having to shell out around $15,000 in retroactive pay. Other spots such as Latin Quarter, Diamond Horseshoe, Versailles and La Martinque will shell out, too, although considerably less because fewer musicians are employed. Problem will be minimized at the Zanzibar and 400 Club which uses over-scale name bands since regular pay for the sidemen will automatically include the upped pay scale and extra for doubling.

Situation has many facets which are yet unsolved. Both the bonifaces and maestros are wondering what happens in a situation where the leader gets over the scale and sidemen get union minimums. They are wondering if the hotel or maestro is responsible. No union ruling has yet come on that issue and a hot fight is expected on that point by virtue of the fact that latest court rulings declare leaders to be independent contractors while American Federation of Musicians' Form B contract holds them to be employees.

Considerable rewriting of contracts will also result from the pay hikes in spots where orchs are infrequently changed. This is a headache to agencies.

However, biggest problem will be the method of distribution of the retroactive pay. Cafe operators and the union will have a difficult task of tracing musicians who have long since left. Some paychecks will probably be forwarded to APO addresses.

Under new method of collection, leader wil be entrusted to the collection and he will turn it over to the union for distribution to the men.

On top of the wage increases, several niteries, including Greenwich Village Inn, N. Y., have been asked by 802 to negotiate new pacts calling for a maximum six-hour day, 52 weeks of employment and two weeks vacation with pay.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	51	1,850	90,150
Chuck Foster*	New Yorker (400, $1-$1.50)	9	1,825	15,975
Stan Kenton	Pennsylvania (500; $1-$1.50)	4	2,475	10,550
Emil Coleman*	Waldorf (550; $2)	0	†1,400	1,400
Art Mooney	Lincoln (275; $1-$1.50)	4	825	3,225
Shep Fields	Roosevelt (400, $1-$1.50)	2	2,600	7,350
Tommy Dorsey	400 Club (850; $1-$1.50)	4	4,600	22,250

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show.*
† 2 days.

Chicago

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown plus the Meade Lux Lewis-Joe Sullivan boogie piano combo have a following who jammed the joint 6,500 strong.

Dick LaSalle (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Phil Regan is after luring in the spalpeens and omadhauns to the tune of 2,700, bedad. Which is big stuff for this small room.

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Next-to-closing for Pitchmen, A. J. Cantu, D'Ivons, Raye & Perdo, etc., got 7,100.

Eddie Oliver (Empire Room, Palmer House; 700; $3-$3.50 min.). Conventions helped pull the Oliver-John Sebastian-Paul Winchell-Jere McMahon layout up to 4,900.

Emile Petti (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Here, as in most spots, World Series crowds came along too late in the week to help much, but Petti, Bill Gary and Fernando & Fair still got a satisfactory 3,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Martin's draw is sock commodity and spot holds to standard 4,200 tabs.

Ted Straeter (Biltmore; 900; $1-$1.50). Holding at fat figure of 3,750 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Danny Thomas and Gail Meredith opened Tuesday (2), splitting okay 5,000 with Jerry Lester and Bob Evans, who closed. Claridge, Cabot & Dresden and Dixie Roberts h.o.'s.

Harry Cool (Blackhawk; 500; $2-$2.50 min.). Some 3,600 divvied by Cool and Gene Fields and tapping Andrews Sisters, who closed, and Novellos and Amazing Lady Esther & Dr. Jester. Cool still one of the big band attractions in town.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Fine 5,000 for Harry Richman's first stanza, with Shaw, Radio Aces and Ambassadorettes supporting.

(Los Angeles)

Jan Savitt (Palladium, B. Hollywood, 3rd week). Slim pickings for this terpalace at less than average 18,000 admishes.

Eddie Miller (Trianon, B. South Gate, 4th week). Took a drop because of final week but nothing to cry over at 7,800 entrants.

Matty Malneck (Slapsy Maxie's, N. Los Angeles, 4th week). They stand in line and wait to be one of 4,000 weekly customers.

Bobbie Ramos (Trocadero, N. Hollywood, 9th week). Even hypoing of show with Bonnie Baker doesn't pull this place out of 2,000 tab class.

Enric Madriguera (Ciro's, N. Hollywood, 1st week). Bow in week of Madriguera has tremendous 3,200 covers.

John Abbott Advances N.Y. Trip to This Month

London, Oct. 9.

John Abbott has advanced his sailing plans, and the Francis Day & Hunter director now hopes to sail for New York later this month.

He and Frederick E. M. Day, managing director of FD&H, originally didn't expect to visit the States until spring.

400 Club, N. Y., Maps Air Condish System

The 400 Club, N. Y., is installing air-conditioning, which should be ready by next spring. Nat Moss, operator, reveals it's costing him approximately $45,000.

Moss is consequently making plans to operate through the summer of '46. He's made an offer to Harry James, but no definite conclusions have resulted.

Mpls. All Tangled Up In Longhair and The Town Really Loves It

Minneapolis, Oct. 9.

Biggest and most pretentious concert season in all local history is being ushered in. Month of October alone brings James Melton, Hazel Scott, Grace Moore, Gladys Swarthout, Monte Carlo Ballet Russe, the opening Minneapolis Symphony Orchestra concert, Erica Morini and the Chicago Symphony orchestra. There never before has been such a profusion of these offerings.

It all comes about because of the advent of four new "impresarios" in the Twin City concert field, making for record-breaking competition in the field. During the season every concert artist and attraction will be brought here. Show circles are wondering if the town can support so much "artistic entertainment," and if it will affect show business generally.

Recorded by JO STAFFORD (Capitol) • WOODY HERMAN (Columbia) • GERTRUDE NIESEN (Cosmo)
Transcribed by CHUCK FOSTER (Langworth) • GEORGE OLSEN (Muzak) • NBC LIBRARY • FREDDIE MARTIN (Standard)

GEE, IT'S GOOD TO HOLD YOU

by ALLAN ROBERTS and DORIS FISHER

Recorded by STAN KENTON (Capitol) • Transcribed by CHUCK FOSTER (Langworth) • NBC LIBRARY
ART MOONEY (Langworth) • MILT HERTH TRIO (World) • MODERNAIRES (Muzak) • FREDDIE MARTIN (Standard)

TAMPICO

by ALLAN ROBERTS and DORIS FISHER

M. H. GOLDSEN, Vice Pres. CRITERION MUSIC CORPORATION RKO Bldg., Radio City, New York

HERB REIS, 1509 Vine St. Hollywood • DAVE BLUM (Prof. Mgr.) • LES REIS • OLIN SCHOTTLER • JACK CARLTON, 54 W. Randolph Chicago

Scranton Setting Up Coast Capitol Disk Plant; Decca, Victor Start Up

Hollywood, Oct. 9.

Deal for the construction of a manufacturing and pressing plant for Capitol Records in this district was completed by John Griffith, v.p., of Scranton Record Co. New plant, to be used exclusively by Capitol for western markets, will have a claimed capacity of 10,000,000 discs annually.

Griffith has gone back east, but Roy Marquanot, Scranton's v.p. in charge of production, and Arthur Frampton, staff engineer, will remain on the Coast to work out construction and installation details. Plant will be ready for operation in January, it's hoped.

In meantime, first West Coast pressing of Decca discs was accomplished last week in the company's Hollywood plant, with two presses in operation as a starter. RCA-Victor also began pounding out discs at its local plant.

Majestic Gets Going

Majestic Records Company is claimed to be getting into full production at its New Jersey plant, which is operating on a three-shift, 24-hour basis. Firm's Hollywood factory is already making test pressings, it's said. Meanwhile a third factory is under construction at Elgin, Ill.

BOB KERR, GEN. MGR. OF GWIRTZ PUB. COS.

Bob Kerr, former artist manager and husband of Joan Brooks, enters the music business next week. He will take over as general manager of three music firms owned by Irving Gwirtz, former partner in Musicraft records. They are the Chelsea, Viking and Saunders firms.

In taking the publishing spot, Kerr has given up artist management. He formerly handled the Deep River Boys and Hi, Lo Jack and a Dame, now the Four Chicks and Chuck. It's assumed he will continue steering Miss Brooks.

RCA Signs Billy Williams, Kaye Singer, to Solo Pact

RCA-Victor signed Billy Williams, vocalist with the Sammy Kaye orchestra, to a separate contract as a soloist last week. He'll do western tunes exclusively. Meanwhile, he'll continue with Kaye.

Williams originally joined Kaye's orchestra under unusual circumstances. He had written a tune that Kaye liked and wanted to play, but could not find anyone to sing it the way Williams had demonstrated it to him. He solved the problem by hiring Williams to do it, and the singer remained with the band.

Lombardo's Totem Pole Date 1st Outside N. Y. Location in Long Time

Guy Lombardo's orchestra will play its first location date outside N. Y. in a long time when it goes into the Totem Pole Ballroom, Auburndale, Mass., Oct. 24-26. Lombardo recently finished the film, "No Leave, No Love," for Metro and is marking time until his annual run at the Roosevelt hotel, N. Y., Oct. 29, replacing the current Shep Fields.

In addition to Totem Pole, negotiations are under way for Lombardo to play three one-nighters, another field he hasn't tackled for some time. If deals are settled, he'll work Allentown, Pa., for Andy Perry, Oct. 17; Lakewood Park, Mahanoy City, Pa. (18), and Scranton, Pa. (19).

S/Sgt. Charles Craft (Baron Elliott, band leader) has been processed for his Army discharge and expects to reorganize in Pittsburgh immediately. Elliott's old outfit was taken over when he went into the service by Bob Rhodes, and it's now the staff crew at WCAE, Pitt.

Musta Been Green 'Solid'

Jerry Wald's orchestra played Camp Edwards, Mass., and was served a meal in the officers club by German PW's. Wald asked one for orange juice, and when he got it said "solid," a music-slang term.

Few minutes later back came the PW with a dish of green salad.

Sun Music's 1st Col. Pix Score

Initial Columbia Pictures score under its recent deal with Decca Records' Sun Music subsidiary, under which the latter will market all Columbia picture tunes, is from the film "Gilda." Sun will not equip itself with a contact staff before the advent of the score.

Sun Music, under the terms of its deal with Columbia, will get a portion of Columbia's income from its 5-year lyric deal with Song Lyrics, Inc. This arrangement, made by Columbia before the latter formed an alliance with Sun, is said to call for the payment by Song Lyrics of $15,000 annually for the use of all lyrics stemming from Columbia pictures.

Tunes from "Gilda" are "Amado Mio," which will be recorded for Decca by Dick Haymes, accompanied by Carmen Cavallaro's orchestra, and "Put the Blame on Mamie," to be recorded by Bing Crosby, backed by Louis Jordan's small orchestra. Disks will be released well in advance of the picture for the added exploitation value.

JIMMY PALMER BAND HEADED OVERSEAS

Pittsburgh, Oct. 9.

Jimmy Palmer's band is accepting no immediate bookings following run here at Vogue Terrace, which winds up Thursday (11). Reason is that outfit has already been processed for a USO tour and expects to shove off shortly for overseas.

Contractees Get Break on Options As AFM Defines Dates, Clarifies Pact

American Federation of Musicians has advised all members and booking agencies that in the future option terms written into Form B contracts can no longer be just vague entries calling for so many weeks "with options." According to the AFM, it has received numerous objections lately from members over the nebulous use of the term, hence the letter last week to all those concerned giving the wordage of a clause to be added to the Form B blank when options are called for in a contract.

When a new contract is now written it must be stipulated whether options are to be taken. If they are, it is demanded that the option be exercised within a certain agreed-upon date prior to the expiration of the original agreement. All this is to be settled prior to the signing of the first contract.

Squawks to the AFM from members over the widely used method of writing options without definite dates were that frequently they found options were rejected too close to the initially agreed-upon expiration date. This left too little time to go after other work and often resulted in a band laying off.

Hampton, Herman, T. D. On B'way for Xmas

Band lineup that prevailed at major Broadway houses last Xmas and New Year's will prevail again this year. Lionel Hampton will be at the Strand, Woody Herman at the Paramount and Tommy Dorsey at the Capitol.

This year, Jimmy Dorsey will precede frere T. D. in to the Gap. He follows Les Brown, who opens 25. Last year, the procedure was reversed with the brothers.

Longhair Reviews Of Hazel Scott Concert Amuse Can. Hepsters

Ottawa, Oct. 3.

Local hepsters got healthy guffaws out of reviews of last night's (2) Hazel Scott concert here. One sheet sent its longhair musicritic to cover the show, reporting the pianist "tickled the ivories" with "fluency of technique, facile emotions and exhilerating exurbance." Same critic had Scott backed by a "talented three-man orchestra or instrumental trio" made up of "Eugene Cedric, saxophone and clarinet; Edward Brown, big bass fiddle played without a bow, and William Jones, amazing manipulation of drumsticks."

All reviews, however, kudosed the gal and her playing of both pop and classical tunes.

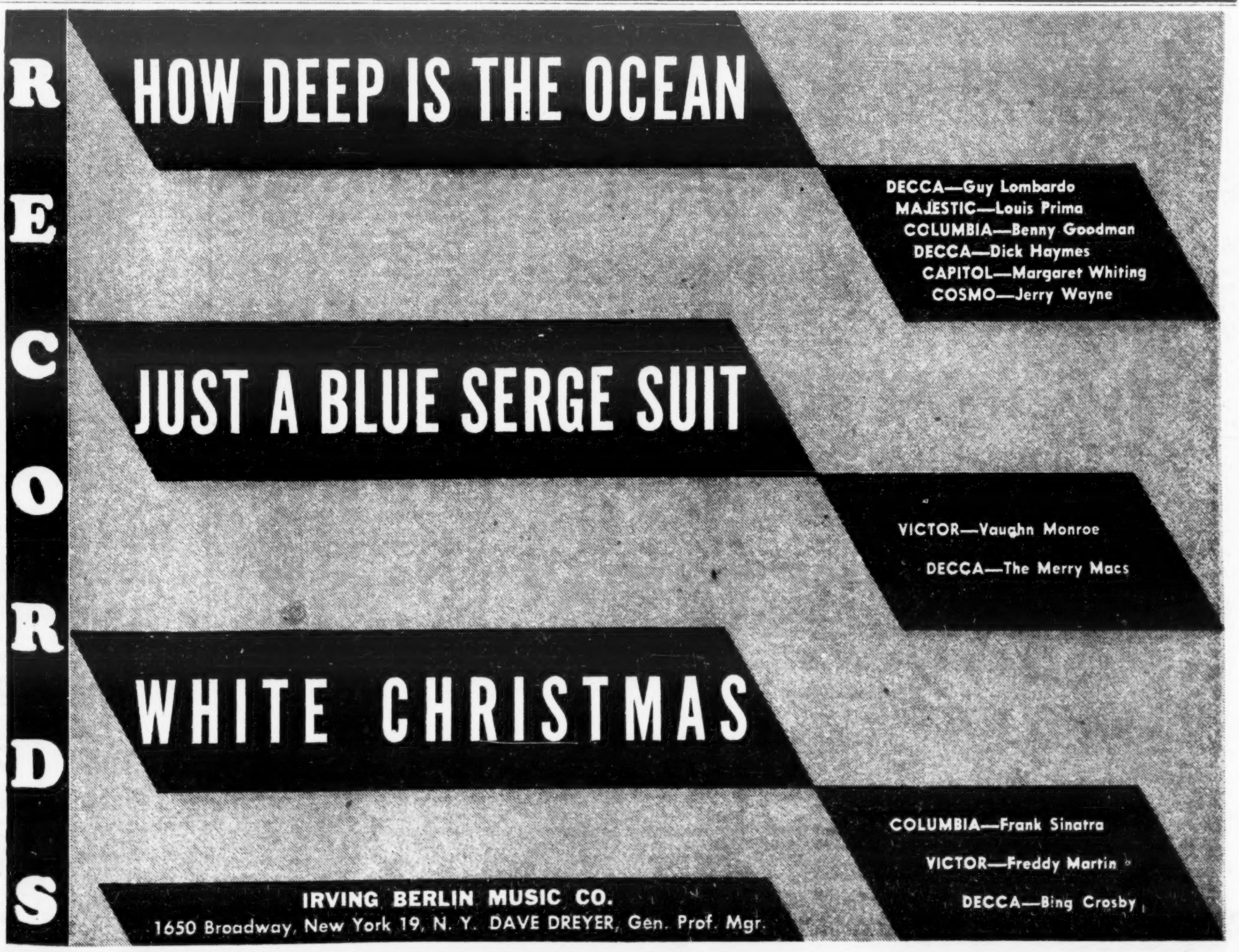
High top price ($3) for such an event along with a cold rain kept Miss Scott's b.o. down to an estimated indifferent $2,000.

Mickey Folus, tenor sax, rejoined Woody Herman's orchestra after being released from the Navy, replacing Pete Mondello. Shorty Rogers, out of the Army, also joined Herman. He had been with Red Norvo pre-war.

ANNUAL ASCAP MEMBER MEET IN N. Y. OCT. 18

Annual general membership meeting of the American Society of Composers, Authors and Publishers will take place in N. Y., Oct. 18. It will be staged at the Ritz-Carlton hotel.

Due to the imminence of the conclave, the Society's board of directors goes into special meeting this afternoon (Wed.). ASCAP's by-laws demand a special board meeting eight days before a general meeting, to hear any proposals of amendments to the Society's constitution, so that they may be properly presented to the full membership.



French Musicians' Wartime Blackmart With Sax Reeds, Etc.

Paris, Oct. 2.

It can now be told that, during the Nazi occupation and even until very recently, the French musicians did a terrific black-market business with American, British and other foreign musickers on musical reeds, German harmonicas and kindred items which are best made over here.

Somehow these essentials, especially the reeds, found their way out in exchange for beaucoup francs.

TEDDY POWELL GETS 15 MOS. IN DRAFT FRAUD

Teddy Powell, songwriter and former bandleader, drew a sentence of 15 months in the jug yesterday (Tues.) in N. Y. from Federal Judge John P. Leamy, for "evading the draft." Powell started serving immediately.

Powell was picked up by the FBI last year, while leading his band in midwest, charged with attempting to evade service by bribing a N. Y. draft board official, John P. Wilson, who later committed suicide after being involved in a similar case. Since his arraignment, Powell had been free on bail and continued to write songs.

Loesser's 'Rodger Young' Tune Restricted by Pub

Frank Loesser's "Rodger Young" is receiving unique treatment by its publisher, Bob Miller. Performance has been restricted to grand opera and concert artists and to hillbillys only. Dance bands and vocalists are not being allowed use of the song.

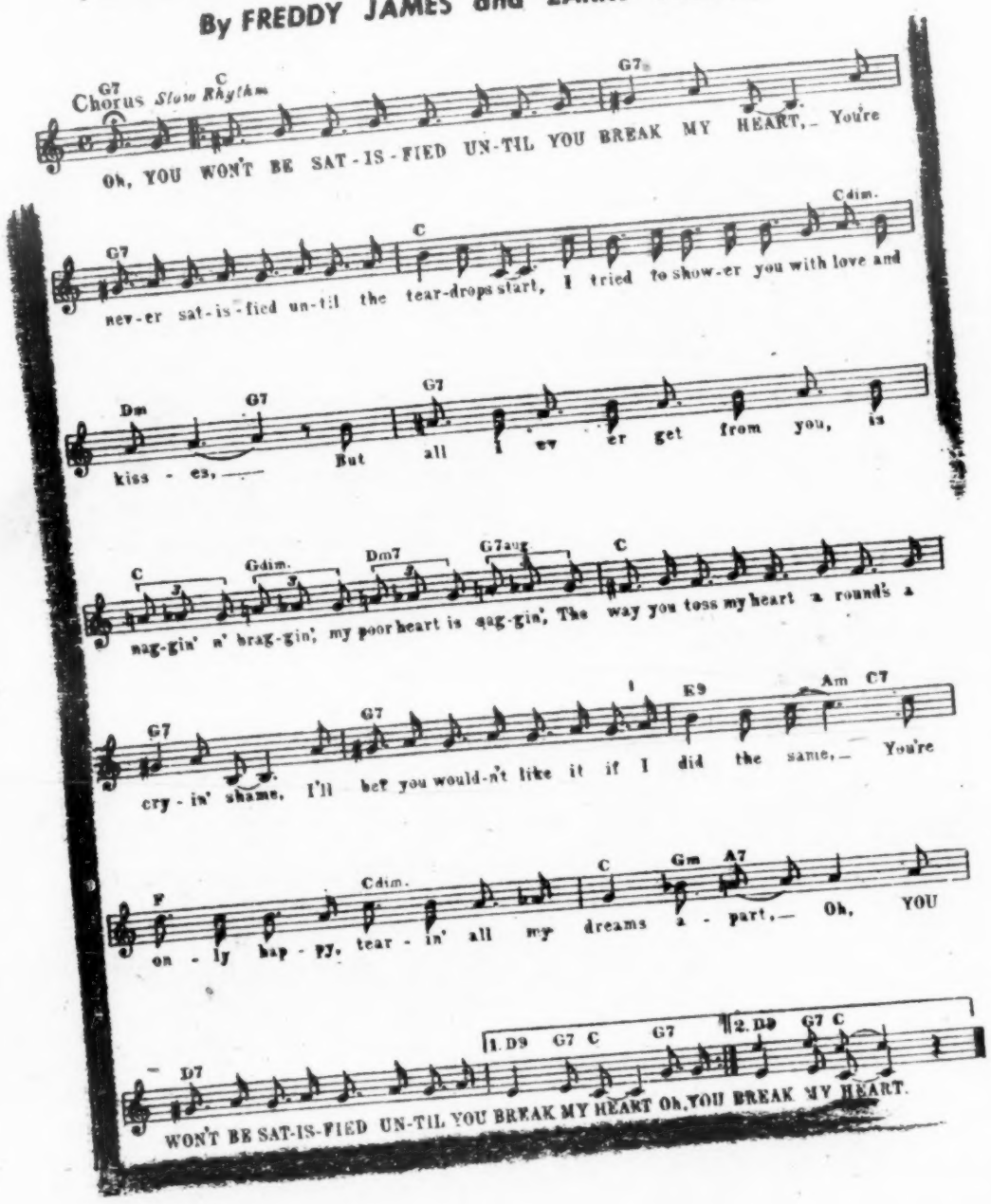
Miller is also publisher of "There's A Star Spangled Banner Waving Somewhere," largest selling song of the past decade. Sheet sale to date on "Banner" is 1,630,000 copies and a single Elton Britt recording has sold better than 1,250,000 platters.

"This Rhythm Ballad's a Natch --- THE 'CATS'' KEEP ASKIN' FOR IT OVER 'N' OVER"

YOU WON'T BE SATISFIED

(UNTIL YOU BREAK MY HEART)

By FREDDY JAMES and LARRY STOOK



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HEAR!!— LOUIS PRIMA'S MAJESTIC RECORD NO. 7144

MUTUAL MUSIC SOCIETY, Inc.

LEO TALENT, Vice-Pres. and Gen. Mgr.

1270 Sixth Avenue, New York 20, N. Y.

BUD GATELY, Prof. Mgr. • TED PERSONS

Feist and Writers Of 'Rum & Coke' Ask That 2 Suits Be Dismissed

Asserting that the song, "Rum and Coca Cola," published by Mohamed H. Khan, in a "Victory Calypsos 1943 Souvenir Collection," in Trinidad, is in the public domain, Leo Feist, Inc., U. S. publishers of "Rum," and the writers, Morey Amsterdam, Paul Baron, and Jeri Sullivan, asked for dismissal of Khan's infringement suit in answers filed last week in New York federal court. At the same time Feist filed notice for the examination of Khan on October 11.

Feist, meanwhile, in another infringement suit on the same song, brought by Maurice Baron (no relation of Paul Baron), filed notice for the examination before trial of Leon Belasco and Massie Patterson, writers of "L'Annee Passee," (Last Year) in 1942. Baron charges that "Rum" was copied from his copyright, which Belasco and Patterson assigned him. Baron published "L'Annee" in a song book entitled, "Calypso Songs of the West Indies."

In answers to the Khan suit, Feist and writers admit that Khan on or about February 24, 1943, published "Rum" in the song book, but claim that "Rum" was published and offered for sale with Khan's authority, but without written notice of copyright required by the U. S. law. Therefore, Khan's copyright is in the public domain. Khan's "Rum" was composed by one Rupert Grant, who assigned the tune to Khan.

In both actions Feist and the writers also ask for dismissal on the ground that the complaints fail to state a claim against them.

NEW MORRIS COMBO INTO McALPIN H., N.Y.

Johnny Morris orchestra, formed almost a year ago by the ex-Tony Pastor drummer, plays its first date of any type in N. Y. late this month. It has been booked into the Marine Grill at the McAlpin hotel, opening Oct. 19 for four weeks.

Since the band's conception, Morris has kept it out on the road, on one-nighters and in various locations such as the Palomar, Norfolk; Ansley hotel, Atlanta, et al. At the McAlpin, Morris replaces Don Bestor.

AFM Mulls Fredericks' Ina Ray Hutton Pact

Case involving Ina Ray Hutton's contract with the Frederick Bros. agency went up before the American Federation of Musicians last week. Her agreement with FB, made several years ago, carried a rider to the effect that if Charles Yates left that agency the contract was automatically cancelled.

Yates left FB several months ago, declaring that the agency had not lived up to the terms of its deal with him. He sifted over to Associated Booking Corp., jointly owned by Joe Glaser and Music Corp. of America. FB doesn't recognize his connection with ABC, claiming Yates' contract is still in force. On this theory it is battling Miss Hutton's release from the contract.

Miss Hutton is in California. She has been there for more than a year, after giving up her orchestra due to a dispute with FB. She said then she would never pick up a baton until her FB contract had expired. When Yates shifted to ABC she figured to go back to work.

Robin Hood Dell, Philly, Reports Deficit; Elections

Philadelphia, Oct. 9.

Despite a record number of postponements due to inclement weather (15 out of 28 concerts) Robin Hood Dell's deficit for the 1946 season was held to $5,435, according to a financial report made last week.

Annual elections returned Henry E. Gerstley as president for the third successive term. He first took that post when Col. Samuel R. Rosenbaum, ex-WFIL prexy, went into service. Dr. Leon Levy, WCAU head, was re-elected a member of the board of directors.

David C. Hocker was again chosen business manager of the Dell. Dimitri Mitropolous will again be chief conductor and will wield the baton in 19 of the 28 concerts of the 1946 season.

Wally Schuster has joined Broadway Music in N. Y., after leaving his Coast post with Jefferson and Viking firms.

For CAMELS

THURSDAYS—NBC

The Abbott and Costello Show

FITCH BANDWAGON

NBC

The Cass Daly Show

For COCA-COLA

FREQUENTLY—MBS

For MONOGRAM Pictures

"SWING PARADE"—Dec. Release

WILL OSBORNE

Personal Representative

EDWARD SHERMAN

Management: M.C.A.

Inside Orchestras—Music

Mills Music, publishing "My Blonde Sailor," has a probable hit on their hands as result of Andrews Sisters' disc. However, tune attracted attention months before Decca platterized it when an announcer on a N. Y. indie radio station arrived late one night and grabbed the first records he could find to start his session going. Original version of "Blonde Sailor" on Victor was one, and a few minutes later the jockey begged listeners to stop phoning in; calls had tied up station's switchboard, forcing him to play record twice in one hour. A publisher, who heard the rumpus, called Mills with an offer of $10,000 for North American publishing privilege. (Rights leased from English firm with Southern Music holding South American franchise.) Mills nixed offer and began to go after tune it had held for eight years.

Original J. Pfeil version was a Dutch waltz with charmingly ungrammatical lyric lines such as "we're belonging together," etc. Mills assigned Mitchell Parish and Bill Leib to revise.

When Hal McIntyre's orchestra returned to the U. S. three weeks ago from an European trip for the USO, not one booking had been arranged for it; this was due to the fact that the band was not expected home until two weeks after it actually arrived. Reason for the pre-schedule departure from France for home was that no boats were scheduled to make the trip home around the time it was originally to leave. The Army, discovering this, interrupted the band's tour to put it on an earlier boat. McIntyre is now set for string of one-nighters beginning tomorrow night (Thurs.) at New Bedford, Mass., and goes into the Strand theatre, N. Y., Dec. 7.

Associated Booking Co. headquarters in N. Y. may pull a switch of locations with the Leland Hayward agency, which Music Corp. of America owns (it has a 50% interest with Joe Glaser in ABC). ABC is cramped for space now and if the idea goes through it would move to the Hayward quarters and the latter would shift to ABC space, which is in the same building as MCA.

Since the addition of Harry Moss and Charlie Yates to Glaser's staff, the agency has been forced to locate files in hallways, etc.

Keynote Recordings, embroiled with Harry Fox, representative of most music publishers in collection of recordings, synchronization fees, etc., over the payment of record royalties, paid Fox a total of $204 for the first quarter of 1945. It had made other payments to him previously. However, Keynote has not forwarded royalty statements to Fox for the second quarter of this year, and it is his intention to legally check the company's books, a procedure he also is taking with Musicraft and other small recording firms.

Frank Dailey, operator of Meadowbrook, Cedar Grove, N. J., has taken strong exception to changing of the name of the Casa Manana, Culver City, Cal., spot to Meadowbrook Gardens. He has discussed the possibility of a suit over the choice of name with his attorneys, but will do nothing until or unless the California spot encroaches on his spot's prestige via transcontinental remote pickups.

Jimmy Dorsey recorded a song for Decca a couple weeks ago on the Coast on which he used a singer named Inez James. She is the writer of the song performed, titled "Come to Baby, Do." Her disking the song with the band came about after Miss James, who is under contract to Universal Pictures, had approached Dorsey with the tune. He agreed to record it if she would do the vocal.

Loew's, Robbins Situash On Freed's Co.'s Operation

Situation between Loew's, Inc., and Robbins Music over the Variety Music firm recently purchased by Loew's from Metro producer Arthur Freed for $200,000 is still not clear as to the firm's operation as an active publishing house. Loew's, which holds a 51% interest in the Robbins setup as the parent company of Metro, wants the Robbins combine to assume operation of Variety Music and stand all the overhead while splitting the profits. Also Loew's wants to retain full title to the firm and have its operation revert to it after two years.

Robbins' combine is said to have participated in the purchase of Variety Music. Of the $200,000 paid for the firm, $50,000 was underwritten by the Robbins combine and $150,000 by Loew's.

ABC Net Officials Crack Down on All 'Swagger' Broadcast Music Uses

Blue network officials have launched a complete investigation of the use of music on the "Swagger" commercial (12:30-1 a.m., seven days a week) cited in last week's "Variety" as having given 65 performances of 10 different songs in one seven-day period. Val Olman, who conducts the show and whose brother's (Chauncey Olman) music publishing house, Bradley Music, a BMI affiliate, holds copyright to the tunes, will assertedly be restricted in his use of material.

Incident involving the consistent use of Bradley material on Olman's show had aroused considerable ire among various opposition music publishers, who saw the program being used to further Bradley's BMI tieup—at $48 per plug.

Ernie Fodor, head of the house band at the Trianon Ballroom, Toledo, before donning uniform, is back in civvies. He's working with the band of his brother, Jerry, in that city.

ASCAP Asks Publisher-Members For Television Performance Rights

American Society & Composers, Authors and Publishers last week dispatched letters to publisher members requesting that each assign to the Society television performing rights. These letters were supposed to have gone to publisher members months back, but were delayed. In every known instance an affirmative answer has been returned to ASCAP. This gives the Society a hold on the same sort of rights pubs give its Society for regular broadcasting, for a period of three years, ending Dec. 31, 1948.

Granting of these rights to the Society at the moment involves only what is called "small rights." Committee assigned to investigate the television situation as it pertains to what is called "grand rights" has not formulated any conclusions. It is generally thought, however, that interpretations of pop or standard tunes presented in television in what is termed a "production" will come under "grand rights" and, as such, will be separately dickered for by the network involved with the individual publisher, much in the way so-called "grand rights" are arranged for currently on ordinary AM broadcasting.

Television committee also has not made up its mind on whether the income derived from television will be kept in a separate fund or cached into the general fund.

Murphy, Burton Co-Direct KDKA, Pitt, Staff Orch

Pittsburgh, Oct. 9.

Buddy Murphy, veteran Pittsburgh musician, with Bernie Armstrong's KDKA band for some time, and Jimmy Burton have been named co-directors of KQV staff orchestra. Murphy, who plays trumpet, will do the actual batoning while Burton concentrates on the arrangements.

Pair replace Maurice Spitalny, who held down the post last season and is now doing only weekly half-hour show for local brewery and spending rest of his time at booking agency he recently organized with Charlie Ochsenhirt.

New staff band will make its debut Sunday, Oct. 14.

Decision Reserved On N.Y. Hotel's Appeal Of ASCAP Suit Reversal

Court of Appeals, Albany, N. Y., reserved decision last week on an appeal by the Edison hotel, N. Y., from a second dismissal of its anti-trust suit against the American Society of Composers, Authors and Publishers. First toss-out of the action was made by Supreme court Justice Morris Eder, in N. Y.

Edison charged that ASCAP created and maintained a monopoly in violation of the New York State Donnelly act, contending that there is involved a service used in the conduct of trade and commerce.

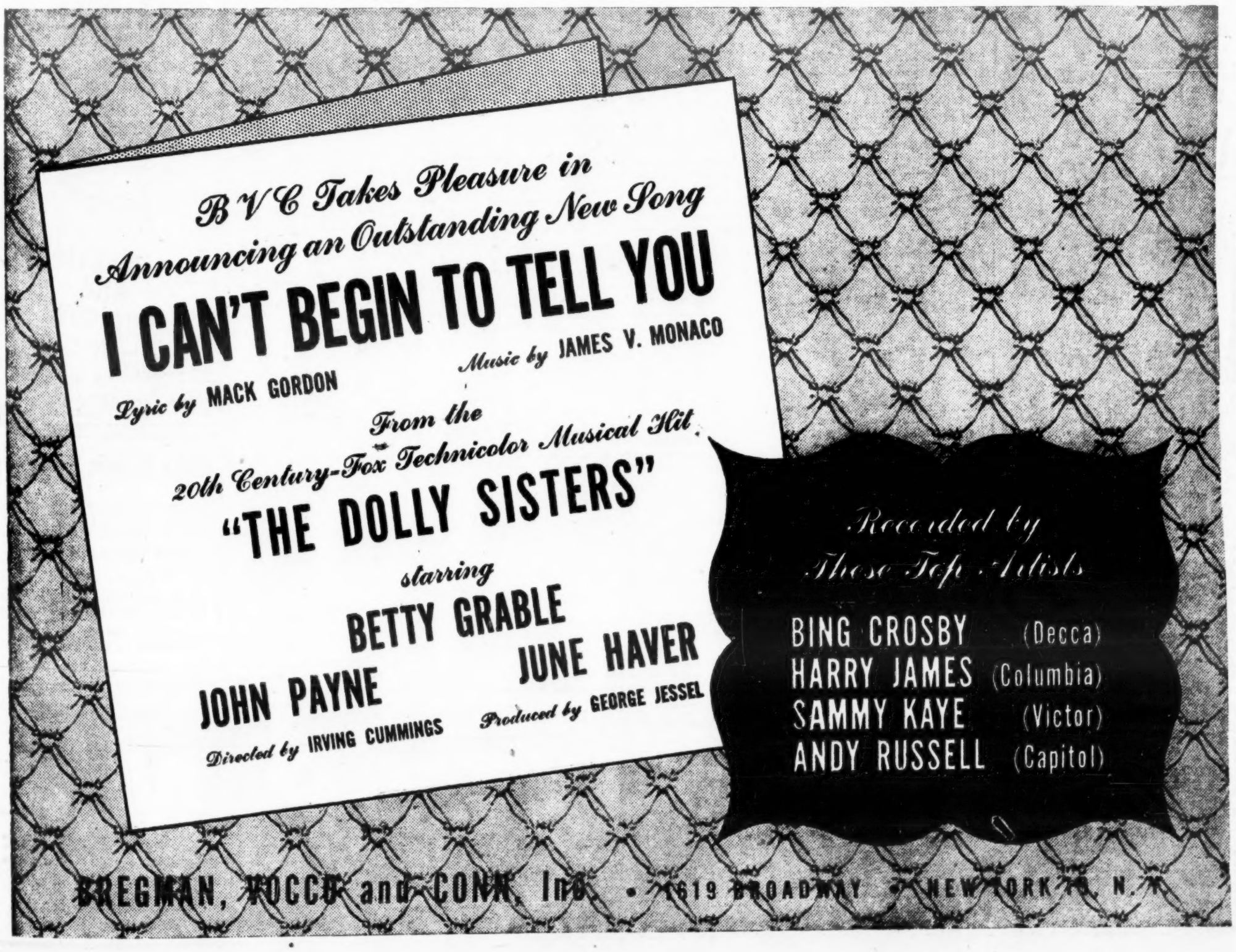
ASCAP, represented by Schwartz & Frohlich, opposed the third appeal on the same ground that the complaint fails to state a claim under the Donnelly act.

Franz Waxman composing background music for "Confidential Agent" at Warners.

Now Lindy's Knows Why Postwar Biz Is Booming

Music company contactmen are streaming back to their old jobs as they are released from service. During the past week or so, Julie Stein has returned to Robbins, Sammy Taylor to the Morris combine, Ed Kelly to Campbell-Porgie on the Coast, Herb Lutz to ABC, also on the Coast, and Gene Goodman is back at Regent Music.

Bob Baumgarten, with Remick pre-war, joined Republic-World after his return.



SPA Settling Wheels In Motion For Long-Awaited Checkup of Pub Books

Songwriters Protective Assn., which for some time has been anxious to launch a complete auditing job of the books of music publishers, is finally laying the groundwork for such action. Organization has recently circularized various accountants for pertinent details attendant to the job, and when the figures are in, contracts will be let.

Peculiar angle of the SPA's info-seeking is that some of the auditors contracted work for music publishers at required periods of the year and they may be going over the same ledgers, if they work for SPA, that they work on when hired by the firms involved.

SPA is not launching its campaign on the premise that it will find its songwriting members gypped of royalties; the organization just believes that an annual checkup should be made. Publishers get periodic checkups of recording company books and it has happened that mistakes have been made that awarded undeserved sums to publishers.

While the SPA has long figured on checking publishers' books, it has until now lacked funds for the job. During the past year or so, however, its treasury has become healthier than at any previous time.

Sam Donahue's Navy band and Count Basie's orchestra staged a battle of music for the Armed Forces Radio Service. Shindig was conducted on the Coast and transcribed.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
Featured in 20th Century-Fox's THE DOLLY SISTERS
I'M ALWAYS CHASING RAINBOWS
Lyric by JOSEPH McCARTHY
Music by HARRY CARROLL
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Ex-Members of CG Unit Form Own Small Band

New Orleans, Oct. 9.

Roosevelt Guardsmen, a quintet of former members of Eighth Naval District Coast Guard Band, recently discharged after three and a half years in uniform, have been added to the bands playing the Roosevelt hotel here. They are alternating in the Blue Room and the Fountain lounge of hostelry.

Oddly enough, several of the men were playing an engagement in the Blue Room with Enric Madriguera's orchestra when they enlisted in the service.

Pitt Park Operators Awarded 80G After New Roads Kill Biz

Pittsburgh, Oct. 9.

Common pleas jury here last week awarded $80,000 to John T. and Thomas F. Burke for damages to Burke's Glen, not so long ago one of district's leading outdoor amusement and dance spots. Damages were incurred in relocation of highway No. 187, which pulled roads away from the Glen.

Verdict almost doubled previous award, which was appealed by Burkes as inadequate. They claimed that damage amounted to $350,000, that much of their land was taken and the rest so damaged as to reduce the market value. Burkes also charged that buildings, including dance hall; various rides, etc., were either removed or destroyed in the construction work.

Upbeat

'Red' Allen-J. C. Higgenbotham small unit opens at the Onyx club, Nov. 15. Preceding week (9) it plays the Apollo theatre, N. Y.

Al Casabona, first violinist with Marty Gregor band at Hotel William Penn's Terrace Room, Pitt, is giving a recital at Pitt's Carnegie Music Hall in January.

Dick La Salle's orchestra opens at the Baker hotel, Dallas, Oct. 15, replacing Carl Sand crew.

Ran Wilde orchestra held over six weeks at El Rancho Vegas, Las Vegas, Nev.

Sal Caston in Hollywood for a week auditioning instrumentalists for the Denver Symphony orchestra.

Lecuona Cuban Boys, rhumba band from Havana, inked to play several numbers in "City of Flowers" at 20th-Fox.

Henry Busse band into Vogue terrace, Pittsburgh, for two weeks on Oct. 12, replacing Jimmy Palmer.

Ran Wilde orchestra succeeds Nick Stuart's at El Rancho Vegas, Las Vegas.

Ted Straeter signed the Melody Makers, vocal group, to supplement his band at the Biltmore, Los Angeles.

Ismael Morales, former flutist with Xavier Cugat, has formed a new orchestra and is playing at Torrey's Inn, in Los Angeles.

Spike Jones and the City Slickers signed by Golden Productions to play in "Tom Breneman's Breakfast in Hollywood."

British Best Sheet Sellers

(*Week Ending Sept. 27, '45*)
London, Sept. 27.

Gipsy ..... P. Maurice
Just A Prayer Away ... Connelly
Coming Home ..... P. Maurice
Let Him Go ..... Yale
I've Said It Again ..... Connelly
Pablo the Dreamer .... Southern
Chewing Piece Straw ... B. Wood
Don't Fence Me In ... Chappell
Beginning See Light ... Connelly
We'll Gather Lilacs ... Chappell
Dream ..... Sterling
Sentimental Journey ... Sterling

Decision Reserved In Suit Vs. ASCAP Over Lorenz Hart Royalties

Supreme Court Justice Paxton Blair last week reserved decision in a suit brought by Teddy Hart, brother of the late Lorenz Hart, against the American Society of Composers, Authors and Publishers, for accumulated royalties of the late lyricists, held by the Society.

Question of whether ASCAP has the right under its by-laws to elect trustees under the will of the late Lorenz Hart and to pay them all the royalties earned since his death to the exclusion of Teddy Hart, who is his only surviving next of kin, will be decided by Justice Blair.

ASCAP contended that under copyright laws of the U. S., renewal rights to works of deceased members of the society are handed down first to the wife, children, executors and next of kin, respectively. Being that the late lyricist left no widow or children, it is free to choose the persons having renewal rights.

In this case, they are the executors, William H. Kron, and Richard Rodgers. ASCAP has not as yet paid either. It is awaiting decision in Teddy Hart's suit.

Under Larry Hart's will, Teddy Hart was bequeathed $5,000 cash, and a 70% income from the residue. Upon his death, his widow receives the income for duration of her life. The balance of the estate was left in trust for the benefit of Kron, and in case of death, shared by his daughters, with the foundation for the support of Jewish Philanthropic Societies as the ultimate beneficiary.

Herbert P. Jacoby, of Schwartz & Frohlich, represented ASCAP. Trial lasted only one hour.

SUBURBAN ROADERIES (N.Y.) STEP UP OPENINGS

Suburban N. Y. roadhouses, which before the war used names or new orchestras bent on buildups via remote broadcasts, are increasingly opening up. Les Elgart's orchestra, which played the Pelham Heath Inn, Bronx, and Lincoln hotel, N. Y., the past six months, will reopen the Rustic Cabin, Englewood, N. J., tonight (10).

Rustic Cabin has been using small local outfits since it was rebuilt. It burned down around the start of the Jap war. Another spot figuring to resume on the same basis is the Log Cabin, Armonk, N. Y. Small coin has barred a George Paxton booking.

Spots closer to N. Y., like the Glen Island Casino, have been open for some time. Pelham Heath never folded during the war. It is situated near transportation lines. Glen Isle may continue through the late fall and possibly through the winter. Business has been good with Lloyd LaBrie's midwestern combo.

Frank Dailey's Meadowbrook reopened Aug. 16. It currently has Louis Prima, to be followed Oct. 25 by Tony Pastor.

ARCADIA, Regina, Sask., dance spot, will fold and be used for display purposes by a wholesale company. Building housing hall has been sold for nearly $50,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1.	Till End of Time (7) (Santly)	Perry Como ..... Victor
	Polonaise (6)	Carmen Cavallaro ... Decca
2.	I'll Buy That Dream (3) (Burke)	Harry James ..... Columbia
3.	If I Loved You (9) (T. B. Harms)	Perry Como ..... Victor
		Bing Crosby ..... Decca
4.	Atchison, Topeka, Sante Fe (13) (Feist)	Bing Crosby ..... Decca
		Johnny Mercer ..... Capitol
5.	I'm Gonna Love That Guy (6) (Bourne)	Perry Como ..... Victor
6.	Along Navajo Trail (2) (Leeds)	Bing Crosby ..... Decca
		Gene Krupa ..... Columbia
7.	That Feeling In Moonlight (4) (Paull)	Perry Como ..... Victor
8.	Tampico (6)	Stan Kenton ..... Capitol
9.	Paper Moon (5) (Harms)	Ella Fitzgerald ..... Decca
10.	It's Long Long Time (1) (Morris)	Harry James ..... Columbia
		Bing Crosby ..... Decca

Sunday Listening

Continued from page 38

the game, as witness Saturday night's fall and winter CBS lineup: Helen Hayes-Gene Autry-Dick Haymes-Mayor of the Town-Hit Parade, with Life of Riley-Truth or Consequences, etc., over on NBC. All that on Saturday, once the black-sheep on the calendar!

Friday's even more of an eyebrow-raiser: Ginny Simms-Aldrich Family-Kate Smith-It Pays to Be Ignorant-Durante & Moore-Danny Kaye, on CBS, with Duffy's Tavern-Waltz Time-People Are Funny on NBC, plus that Gabriel Heatter threat, as well as others, on Mutual.

Looking Backward

Still going backwards through the calendar week, Thursday is also a "good example of something or other," according to one exec, with FBI in Peace and War-Kostelanetz & Pons-Hobby Lobby, on CBS; Bob Burns-Burns & Allen-Dinah Shore-Kraft Music Hall-Jack Haley-Abbott & Costello-Rudy Vallee on NBC; Arch Oboler's Plays on Mutual, etc.

Even Wednesday, traditional night off, looks good this season; Jack Carson-Dr. Christian-Frank Sinatra-Maisie, etc., on CBS; Mr. & Mrs. North-Evening with Romberg-Eddie Cantor-Mr. District Attorney-Kay Kyser, on NBC, etc.

It's a cinch, one source pointed out, that some of those nights look much better than anything CBS, ABC or Mutual have to offer on Tuesday — that "big" night. NBC holds the high cards here, naturally, with that potent McGee & Molly-Hope-Hildegarde lineup, but consensus is the others are weak.

As for Monday, there's Vox Pop-Joan Davis-Lux Theatre-Screen Guild, on CBS; plus Cavalcade of America-Voice of Firestone-Telephone Hour-Information Please-Carnation Contended, on NBC; with March of Time over on ABC, and Bulldog Drumond-Sherlock Holmes-Heatter-Spotlight Bands on Mutual.

Which brings us right back to Sunday, the "sponsor's white hope," with three new shows—Fred Allen, Masquers Club and Theatre Guild—latching on to that important air time this season, along with Ozzie and Harriet-Fannie Brice-Thin Man-Beulah-Crime Doctor-Texaco Star Theatre-Take It Or Leave It-We the People, on CBS; Gildersleeve-Jack Benny-Cass Daley-Edgar Bergen-Fred Allen-Album of Familiar Music-Hour of Charm-Meet Me at Parky's, on NBC's Drew Pearson-Quiz Kids-Ford Symphony-Walter Winchell, on ABC, etc.

Will it be Tuesday again? The answer to that lies somewhere in that muddle of phrases—"no food or gas rationing," "returning GI's," "8,000,000 car radios, and more coming," "Sunday's due for a decline now that the war's over," among many others—all swirling around in the minds of the brasshats.

Detroit Symph Prez Seen Swinging Disk Deal to Record Orch

Detroit, Oct. 9.

Cosmopolitan Records, which recently completed a financial backing deal with Harry H. Reichold, Detroit chemist and president of the Detroit Symphony, will record the latter orchestra. According to the dope here, Reichold swung the deal with Cosmo strictly as a means of giving the Symph a recording outlet.

Deal calls for the orchestra's recordings to be released on an unbreakable platter, to be turned out in a new plant at Ferndale, Mich. How soon this plant will get into operation isn't certain.

Manuel Esperon, Mexican composer, in Hollywood for huddles with Walt Disney.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
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MARY LOU
THE BLOND SAILOR
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
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By HARRY JAMES, SEGER ELLIS AND DON GEORGE
POSITIVELY—THIS IS THE FASTEST HIT THAT HARRY JAMES HAS EVER STARTED
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Andy Russell-GAC Case Might Set Bad Precedent; Settlement Looms

Issue surrounding the right of a performer to arbitrarily fire his management is thought to be too hot to allow a precedent to be set at this time. Consequently, attempts are being made to quietly settle rather than arbitrate the case of Andy Russell's attempted break with General Amus. Corp.

Preliminary conferences between Sam Stiefel, Russell's personal manager, and William Morris agency, to whom Stiefel turned over Russell's booking rights after splitting with GAC have been held with latter execs on the Coast. Final stages of settlement will probably be reached when Milton W. Krasny, GAC exec. visits N. Y. next week.

Some sections of the trade feel that should Russell be upheld in firing GAC as his handlers, every exclusive management contract now in effect would be jeopardized.

GAC was previously upheld in its contention that Russell had no right to dismiss them, by the American Guild of Variety Artists. Issue was subsequently slated for arbitration to be held in August, but postponement was granted.

Since Russell switched to Morris, latter has been spotting him without collecting commissions.

AGVA Members To Vote On Dues Hike

American Guild of Variety Artists has bulletined its membership that talent union wants to boost monthly dues as of Nov. 1. However, the matter must be voted upon by the membership.

Union states that plans to establish an AGVA branch in every key city makes the hike imperative. However, the members, by balloting, will have the final say.

Hike will raise dues from present $1.35 to $2 monthly for principals, with choristers' dues remaining status quo. For newcomers to the union the initiation fee will be hiked from $10 to $50 for principals and from $10 to $25 for choristers.

AGVA has been given the green light by the Associated Actors and Artistes of America, parent body of all theatrical unions, before petitioning the hike. Latter will also compile the ballot returns.

Wonder What Happens When This Vocalizing Hackie Has Close One

Chicago, Oct. 9.

How to make dough with a limited audience of from one to six is a problem Max Becker, Chi's "singing cabbie," solved a long time ago. Here's how it works:

You get in Becker's cab, sit back, and sooner or later he asks if you'd like to read something special. Whether you say yes or no, you wind up reading a sales promotion sheet with reprints of favorable reviews from Chi columnists (Irv Kupcinet of the Times; Ruth MacKay of the Tribune; Emery Hutchison of the News, etc.), all of whom have ridden in Becker's cab.

Then he tenors "Let Me Call You Sweetheart," "Irish Eyes," "Eili, Eili," "Girl of My Dreams," or what have you. Not bad, either. The tip, needless to say, is bigger than ordinary.

CHARLES FUQUA SET TO REJOIN INK SPOTS

Charles Fuqua, original guitarist with the act, will rejoin Ink Spots shortly following his Army discharge, expected Oct. 20. He will replace the guitarist currently with the act. Ink Spots are now playing with the Ice Follies in Chicago.

When Fuqua rejoins the group he and Billy Kenny will be the only members of the original act. Shortly after the death of Hoppy Jones, Deke Watson left to form a combo called "Brown Dots." This followed considerable legal action.

Shirley Dennis, singer, had six-week option picked up at Bal Tabarin, San Francisco, after initial six-weeker.

Monte Proser Backing Billy Reed's Niteries

Billy Reed, ex-nitery emcee and dancer, has Monte Proser's backing in two projected bistros on the east side of New York. One is a class "continental" room, a la the Blue Angel or Ruban Bleu, and the other a smart rhumba club. Latter, being a larger-capacity spot, isn't as easy to find.

Reed, still in the Navy, is due out shortly.

U.S. Treasury Checking Books of New Orleans Niteries for Tax Dope

New Orleans, Oct. 9.

Federal government launched an intensive drive Friday (5) against local night spots to make certain that all due amusement taxes are paid.

Collector of Internal Revenue J. O. Fernandez has been assigned to the job of checking the books of nitery operators with Dennis S. Puneky, deputy in charge of amusement taxes.

Collections of taxes from niteries and sabarets have declined within the past several months and while some of it is attributed to seasonal slumps, the man with the whiskers wants to make sure he's getting his full share. Records released by Mr. Fernandez show total taxes paid by night clubs in Louisiana for March, April, and May period totaled $287,-215.73, as compared with $271,966.93 for June, July, and August. Latter months have in past years been higher than the second quarter and is reason internal revenue boys have instituted check up.

OMAHA SMACKS DOWN ON FEMME BARTENDERS

Omaha, Oct. 9.

Closer surveillance of night clubs and taverns, clamped on by the city this week, includes abolition of women bartenders. Most spots have had girls behind the bar, but hereafter the "men only" rule must apply. (State law and city ordinance prohibits dispensing of liquor by women.) This can apply, too, to the many girl waitresses who have been carrying beer and liquor to booths and tables.

Bartenders union seen behind the move. It wants those jobs for returning servicemen members.

Joan Barry Studying Nitery Singing in Pitt

Pittsburgh, Oct. 9.

Joan Barry, central figure in the Charlie Chaplin paternity case, has been in Pittsburgh for last month or so studying for a career as a nitery chanteuse. Don D'Carlo, local booking agent and sponsor of district and state Miss America competitions, has signed Miss Barry to a two-year contract and has her in the hands of a local singing teacher.

Following end of Miss Barry's suit, D'Carlo wrote her a letter offering a chance at a cafe job. Message eventually reached her and a deal was closed by long-distance phone. That was late in August and Miss Barry arrived here shortly thereafter.

D'Carlo says she'll be ready for her singing debut shortly. She'll probably break in at a local spot.

Hotel Clerk Gets 30 Days For Lifting Vauder's Wad

Chicago, Oct. 9.

A hotel clerk here landed in jail last week as result of a charge he pocketed $350 left in his care by Jack Bard Murray, straight-man for Billy Reed, now appearing at the Rialto Theatre.

Murray said he told the clerk, Robert Beebe, formerly manager of Chi's Majestic hotel, to put the money in the Lorraine hotel safe, where Murray is a guest, but that when he asked for it later it was missing. Judge Frank E. Donoghue sentenced Beebe to 30 days in county jail on a charge of larceny by bailee.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 9.

Ed "Mule" Linderman, ex-basso and comic with the late Honey Boy minstrels, here for general o.o. His last checkup was 20 years ago.

Mathea Merryfield and Margaret Dougherty handed good clinic reports.

Thanks to Tootie Holmes of the Bronx, and James Lee, the "Old Back-Stager" from Worcester, for greetings and reading matter to the gang.

Max Smallens, ex-Rogerite, returned to regain lost poundage and enjoy a rest.

Ella "Langevin" Perry, who gave this writer his start as a blackface comic in 1898, seriously ill at the Holy Ghost hospital, Cambridge, Mass.

Carol Phelps heading for Florida with his all-clear papers. He will resume work as a theatre manager. Cliff Farmer, another manager, hit the trail for Chicago with a discharge.

Jimmy Marshall to N. Y. to meet his frau. They then plane to Miami for the wedding of their daughter, Mary, who's merging with Elliot Dysinger, a non-pro.

Ivy Richie, who was recently "upped," received a 10-day furlough. She'll vacash in N. Y.

Joan Elkton got her green-light papers and left for New York; ditto for Alice Farley, who made a P.D.Q. comeback. They both will resume work.

Sgt. J. Benard at the Rogers to bedside his mother, Katherine Bernard, who is perting up nicely to the cure.

Write to those who are ill.

Billy Rose Heads Org Formed By AFEI, ROG Merge

Allied Food and Entertainment Industries of Greater New York, cafe-owners organization, and Restaurant Owners Guild merged Thursday (4) and created a new group to be known as the Restaurant and Entertainment Industries of New York.

Billy Rose, Diamond Horseshoe owner, president of the former AFEI, will serve in a similar capacity in the new outfit, while H. H. Gerstein, executive director of ROG, will retain the same position, succeeding E. Claude Mills, who drops out of the organization.

Amalgamation of both groups is figured to give both cafemen and restaurant operators a powerful bargaining unit in relations with food handlers' unions. New org will seek to negotiate for all spots at one sitting with regards to waiters, cooks, bartenders, etc. In case of musicians and talent, cafemen will do the bulk of the dickering with restauranteurs as observes. Org is seeking to have all union contracts expire Jan. 1.

Membership in the new org, comprises around 105 members, 45 coming from AFEI and 55 from ROG.

Arthur Garfield Hays, AFEI counsel, remains the legal master mind for the new group, while Carl Erbe, Zanzibar co-owner, will handle publicity.

Lou Holtz Remains At La Martinique, N.Y., On 2-Shows Nightly Basis

N. Y. La Martinique's problem of getting a replacement for Lou Holtz, who wanted out from the final two-week option period at this spot, was averted Sunday (7) when Holtz agreed to remain until Oct. 23, when Sophie Tucker opens.

Dario and Jimmy Vernon, La Martinique operators, persuaded Holtz to remain when they agreed to permit Holtz to eliminate the 2 a.m. show. Comic for the late display hasn't been set yet. One must be bought to replace Holtz.

Miss Tucker, who'll be succeeded by Danny Kaye, will also do two shows nightly. All three names were signed at $3,500 weekly.

NAG Benefit Nov. 11

Negro Actors Guild of America is holding its annual benefit at the Alvin theatre, N. Y., Nov. 11.

Sgt. Joe Louis, heavyweight titleholder, is chairman of the event. Bill Robinson is honorary chairman and Mabel A. Roane administrative secretary.

FB Apply for Injunction Against Charlie Yates in Contract Battle

Frederick Bros. started injunctive proceedings Monday (8) against Charlie Yates, former FB v.p., who left that outfit three months ago to join Joe Glaser's Associated Booking Agency. B. W. Frederick, FB v.p., is seeking to restrain Yates from working elsewhere during the term of a contract between them which still has seven years to run.

In the complaint, it's alleged that "Yates who was and is one of the foremost, if not the foremost, booking agent in our country" agreed to work exclusively with FB for a period of 10 years commencing May, 1942, and left that agency July. It's also claimed that during Yates' tenure the business grew and as a result, the owners invested a great deal of fresh money in the concern.

On June 30, Yates notified the agency that he was leaving and Frederick replied that such an act would constitute a violation of the contract.

Youngman Gags

Chicago, Oct. 9.

Something new in picket lines was inaugurated here last week when Danny Thomas checked into the Chez Paree for an eight-week stint. First-nighters were surprised to see a guy walking up and down in front of the spot wearing a sandwich board which read:

"Welcome to my pal Danny Thomas. Overflow crowd please come down to see me at the Chicago theatre. (Signed) Henny Youngman."

Morelli Continuing Latin Quarter, Det., Name and Gen'l Policy

Latin Quarter, Detroit, will not switch name to Midtown Casino, as previously reported, but will remain status quo, according to Tony Morelli, who took over after the former owners went into bankruptcy. Morelli, who was in New York Monday (8), stated that he bought title to the Latin Quarter tag as part of a deal covering furnishings and other effects via a $40,000 mortgage he lifted. Abe Ellis, the concessionaire, owned most of the furnishings, and also the LQ title.

Morelli, whose trip to N. Y. was made to realign certain contracts with performers that had been made by previous management, also said he had no intention of making wholesale cancellations, but merely wanted to be convinced that contractual figures for such acts were not inflactionary. After being convinced the prices were right, he added, he made deals with the performers' agents for some playdate switchings, but does not intend cancelling them out.

Confusion arose after Morelli took possession of the LQ, and subsequently notified Ruth Barr, N. Y booker, who had booked shows in for the former operator (Lou Walters) that he would do his own bookings hereafter, as of last Sept. 7.

After huddles with agents, Morelli confabbed with Matt Shelvey, head of American Guild of Variety Artists, anent proposed delayal of performers' dates. Shelvey said if the artists involved requested AGVA to nullify former contracts for new ones covering such dates it would be okay with the union.

MONT'L NITERIES DEFY SUNDAY CLOSED RULE

Montreal, Oct. 9.

Despite the fact that live entertainment (nite clubs, vaudeville) are officially banned in Quebec on Sunday, leading bistros are opening on that day and are drawing packed rooms.

Latest to fall into the fold is El Morocco, one of the top spots here. Club revised its policy Sunday (29) and the Milray line (8) and Hal Hartley's band (12) are switching to the stagger system with full crew on deck during weekends. Acts are now hired on basis of seven-day week, two shows nightly. Other clubs along the main stem open Sunday are Esquire, Savoy and Samovar.

Gayety, only vaudeville house here, was closed completely by the government last spring for violating the Sunday edict. It was allowed to open a few weeks later but is still closed Sunday.

FB's New Cafe Dept. To Be Headed by Joe Rollo

Frederick Bros. Agency will start a cafe department, Nov. 15 to be headed by Joe Rollo, who's being discharged from the Army Nov. 9. Presently FB cafe bookings from N. Y. are being handled by Jack Kalcheim, of the vaude department, and B. W. Frederick.

Prior to going into service, Rollo bought out Arthur Grossman's N. Y. office when latter shifted to the Coast. Prior to that he worked vaude and cafes with act of Rollo & Ditson.

Miami's Tooters Vote 6-Day Week

Miami, Oct. 9.

Local 655 of the American Federation of Musicians here put through a new rule last week guaranteed to draw strong opposition from many local nitery operators. Union followed the lead of N. Y. and other large AFM branches in instituting a six-day work week for musicians.

Local nitery men predict plenty fireworks over the move since a six-day week will entail considerable extra expense for spots that unquestionably will continue on a seven-day basis. So far there isn't much discussion on the subject because many top nitery ops are not aware of the new rule.

London Act Bookers File Counter-Proposal On VAF Alien Act Rule

London, Oct. 9.

London vaudeville bookers, at a meeting last week, made a counter-proposal to the Variety Artists Federation's ruling that a maximum of foreign acts on any variety bill in a London house consist of 50%, while the hinderlands may use no more than 25% imported turns. Bookers are asking that the edict be amplified to permit a maximum of one-third of the layout in a Westend or provincial house.

A committee representing both sides is set to meet shortly with the Ministry of Labor to press for importations.

VAF will meet this week to submit all proposals to its membership.

ENSA IN TROUBLE ON FORMING UNIT HERE

N. Y. office of Entertainment National Services Assn., British counterpart of USO-Camp Shows, is having difficulty in forming in the U. S. an entertainment unit to play Australia and other bases in the Pacific. It's the first ENSA unit to be put together in this country for overseas consumption. Chief difficulty lies in the fact that the unit is restricted to British subjects only, with maximum pay of 15 pounds ($60 weekly).

It's believed that local ENSA office was requested to form this outfit in order to get it to the Pacific faster. Previously entertainers were shipped to England, where units were formed. By dispatching them from here, travel time will be saved.

Negro Vaude Unit Set To Explore Southern 1-Niters

Negro vaude market in the south is being explored with formation of a unit called "Atlantic City Follies," being booked on one-nighters in that area.

Unit is expensive. Topped by Marva Trotter Louis and Coleridge Davis band, it includes Cook and Brown, Ziggy Johnson, Hortense Allen and Jimmy Anderson.

Layout is being peddled at a $1,500 nightly guarantee.

Major Vauders, Bands in Standoff On Salaries; Maestros Cite Costs

Major vaudeville houses depending on band shows for stage talent, and the bands themselves, are slowly arriving at a Mexican standoff in their salary relations. Indications are that the situation will get much worse.

At the moment, more theatres would like to start or resume stage policies, but they are being prevented from doing so by (a) huge backlog of percentage pictures that must be cleared away and (b) the high prices of bands and acts.

Theatres assertedly would like to insert stage policies now to bolster against the possibility of a postwar falloff of business. However, they feel that the high guarantees asked by b.o. leaders currently cannot be faced with assurance.

On the other hand, leaders have problems, too. Since the start of the war, their operating costs have almost doubled, and when setting out on a theatre tour they must get certain guarantees aside from percentage deals in order to be certain of some sort of a break in costs. That the business done lately by some top bands has not been good is not always chargeable to them, most leaders say. Theatre ops tend to saddle them with the blame for a poor week when they're coupled to a grade "B" or "C" picture.

Leaders point out that currently there are only a handful of theatres using band shows from which guarantees can be obtained. Most other houses are "gambles," i.e., they are played exclusively on percentage. Many bands cannot take these chances if conditions aren't correct. After all, they point out, even in the best days of vaudeville the topliners didn't always do landoffice business. They often fell down, too, due to conditions beyond their control.

Typical of houses outside N.Y. that claim the way is not clear to installing stage shows under present conditions is the Interstate time in Texas. In past years, this circuit has been a large talent buyer, but today is confined to one act, at the Palace, Dallas, and this is a locally popular radio show. Charlie Freeman, purchaser for the chain, currently in N.Y., claims that in so far as he is concerned talent prices are so prohibitive that Interstate cannot afford to go in for vaude.

It's Freeman's contention that high prices in N.Y. have been largely responsible for the recession of vaude and band shows in other parts of the country. He blames this on shortsightedness of talent and agencies, pointing out that theatre tours never did anyone any harm, creating a wide audience for individual talent, boosting recording sales, etc.

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Chez Paree Has Until Friday (12) to Satisfy OPA Verdict—Or Else

Chicago, Oct. 9.

A writ ordering immediate payment to the OPA of $2,789 due as a result of overceiling charges on food items was served on Ralph Berger, Latin Quarter op. by U. S. Marshal's office here last week. Marshal William C. McDonnel said he gave Berger till Oct. 12 to pay up; otherwise he'll close the spot, where Harry Richman is now headlining, and sell enough of the furnishings to satisfy the judgment.

Move against Berger was instituted by McDonnel on behalf of the U. S. Treasury due to the op's failure to satisfy a judgment secured against him last February. Judge ordered Berger to shell out $3,289 double damages for overcharges during a seven-month period, also levying permanent injunction restraining further violations.

Berger paid $500 at that time, according to Homer Clay, chief enforcement attorney for Chi metropolitan area OPA, but hasn't paid the balance. Original OPA complaint alleged that overcharges were from 25 to 50 cents on each of 245 items per week from July 1, 1944, to July 19 this year—a total of $6,615.

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Shelvey Back From Tour, Steps Into 2 Pact Problem

Matt Shelvey, national administrator of American Guild of Variety Artists returned from his cross-country tour Monday (8).

He will immediately set up negotiations for new AGVA pacts with the Versailles and Leon and Eddie's, N. Y. niteries, former negotiations having been held in abeyance until his return.

Showbiz People Being Grilled by Cops In Murder of Dancer

Many showbusiness figures in N.Y. expect to be questioned in connection with the murder of Solon Burt Harger, of the dance-team of Harger & Maye. Killing last August by a Harger's 30-year-old roommate, Walter Dahl, was confessed by the latter last week.

Music Corp. of America execs, who booked the team, were questioned for several hours Monday (8). Other agencies as well as bonifaces of clubs and hotels where the team worked also well be grilled by the homicide squad.

Dahl's trial, if it goes into detail, is expected to be as unsavory as any involving showbusiness people. Harger is said to have suggested "improper relations" to Dahl, which was given as the reason for the murder.

Broadway wise talk has it that several well-known names will be involved in the case before it's over.

Harger was murdered in the apartment he shared with Dahl. He was then playing an engagement at the Biltmore hotel, N. Y.

The team worked top N.Y. spots, including the Biltmore, St. Regis hotel, Pierre, and had a spot in the legit show, "Early to Bed."

Edgar Allen, Ex-Booker, Dead of Heart Attack

Edgar Allen, 60, former actor and at one time chief booker of the old William Fox vaude circuit, succumbed to a heart attack Sunday (7) night, while out for a walk on the same Broadway he trod a double of decades ago as a prominent figure in the booking field. In contrast to days when both agents and acts romanced him, Allen fell to the pavement among strangers. An ambulance was summoned. He was pronounced dead and his remains removed to the W. 54th st. police station to await identification. When such was made he was removed to the Riverside Chapel where funeral services will be held today (Wed.).

Allen had been a vaude actor and agent prior to entering booking field. He tossed away the makeup box when Jack Loeb offered him a spot as assistant booker of the Fox circuit in the 1920s, when that circuit through its own and affiliated theatres had about 15 weeks' playing time. He eventually was upped to chief booker by Loeb, a post he held for several years.

Allen subsequently resigned to manage "Peaches" Browning after she became estranged from her millionaire husband, Edward ("Daddy") Browning. Notoriety of litigation between "Peaches" and "Daddy," while still fresh in the minds of the curious, provided a draw for a while on a p.a. tour, but in toto never paid off. Allen at one time is said to have agented Fanny Brice and also managed a couple of shows for the Shuberts.

He had done some legit show promotions which never hit the jackpot. His association with Mrs. Browning is said to have precipitated a rift in his first marriage which ended in divorce. He later remarried. His widow and two children survive him.

Shull's N. Y. Nitery

Leo Shull, publisher of miscellaneous actors' newssheets, is opening a nitery in basement of Hotel Diplomat, N. Y., Friday (12), named "Chez When." Seat capacity is 400.

Plans two shows nightly, with Millie Weiss ("Pins and Needles"), Muriel Gaines, Negro singer, and Bernie Hern, Coast comic, heading talent.

Victor Borge will play his own composition, "Rideth the King," for the first time in America at Carnegie Hall, Oct. 13.

Unit Reviews

Merry-Go-Round
(CURRAN, OAKLAND)

Oakland, Oct. 8.

Paul Small came through at the Curran last evening with a best-seller in the shape of a vaude-revue called "Merry-Go-Round" in which he is employing such talent as Jack Pearl, Jay C. Flippen, Everett Marshall and the ballroom team of Raye and Naldi.

Pearl, a newcomer to these parts, had little difficulty establishing himself as a favorite with the firstnighters. He is using his radio type of routine with Cliff Hall as feeder working the ancient three-shell gag with the aid of Hall and Flippen in the second half. The customers liked the work of the trio.

Applause honors, however, went to Raye and Naldi in the first half for a slick dancing arrangement; and to Corrina Mura, the thrush who specializes in Latin songs to the accompaniment of her guitar. In the second half Small opens his show with the Salici Puppets doing an interesting and novel miniature vaudeville show; the Peters Sisters, portly Negro songbirds, contribute a song and dance routine; Marshall has a budget of semi-classical numbers and introduces a soprano named Rudya who does a similar group to follow him.

This is one of the bad spots of the show, causing the action to bog down perceptibly. On the whole, however, Small has assembled a good vaudeville organization and with Flippen at the top speed as m.c. should have no trouble selling it, perhaps even in New York. *Woso.*

Holiday on Ice
(COLISEUM, CHICAGO)

Chicago, Oct. 5.

Calvin and Emery Gilbert and W. Carl Snyder present "Holiday on Ice, 1946 Edition," in two acts, 25 scenes, with McGowan & Mack, Ink Spots (5), Dorothy Goos, Georg von Birgelen, Murray Galbraith, Twinkle Watts, Howard Bissell, Jerry Farley, June Arnold, Phil Hiser, Harold Ring, Kenny Lamb, Tony LeMac, Peggy Fahy, Ray Frost, Four Elgins, Everett Sisters (2), Line (16), Boys (8), Carmen Nappo orch (15), with Mildred Stanley and Milton Blakely; staged and directed by Truly McGee; costumes by Ann Elliott; musical arrangements by Mathew Alagna, J. M. Waddell, Julie Dale; incidental music by Nappo, Joseph R. Roy, Ben Mann. Produced at Coliseum, Chicago, Oct. 5, '45; $3.60 top.

This is a spotty ice caprice—heavy talentwise but bogged down by poor pacing, inept routining, and unimaginative costuming. Some of the ideas for the production numbers are bright—notably a "Barn Dance" stint—but they never quite jell for one reason or another.

That $3.60 top is understandable only in view of the talent—some of the finest in the country. Toppers in the blade field are McGowan & Mack, whose w.k. armbreaking apache stint is almost thrown for a loss by dim red lighting, making it hard to watch; Dorothy Goos, 17-year-old winner of the national novice and junior figure skating championship; Georg von Birgelen, world's skate-jump champ; ebullient Murray Galbraith; juve star Twinkle Watts; June Arnold, sparkling brunet; and comedienne Peggy Fahy, who's best described as "Celeste Holm on blades."

Youthful Tony LeMac follows dullish opening production number, "It's Faster on Ice" (swingy tune of the same name being turned out by Nappo and Ben Mann) with some fine eagles and triple- and sit-spins, and Everett Sisters take over for a too-familiar sister stint. Miss Arnold, in a vivid abbreviated costume, displays lotsa verve, plus lithe spins, butterflies and Arabian cartwheels to DeFalla's "Ritual Dance of Fire."

In the ensuing production number, "Rhythmacana," replete with tried-and-true bolero sleeves, Mexican hats and "Oles!" from the cast, the idea of getting the cast on the rink before the lights go up is okay—but not when they're wearing radium-treated costumes! Gimmick spoils the tag-end effect, but Miss Goos and Ray Frost manage to exhibit some smooth-flowing footwork.

Von Birgelen's low-stilt work is impressive in "St. Moritz Holiday." Stuff lends itself to comedy, and the guy might be wise to inject some into his routine. Hal Ring and Kenny Lamb, two youngsters with a nice humorous flair, reap some big mitting for their falls, and unusual comedy steps.

Miss Watts, Phil Hiser and eight of the gals have a cute stint in "Ten O'Clock Scholar," in which former wins a seat on a high stool and a dunce cap for throwing "Pizzicato Polka" up for grabs. Later she comes back to show 'em all up with a fast boogie to "Smarty." Galbraith follows with a stint that starts terrifically with a flashy split jump, then inexplicably slows down midway, but winds up big with a sensational triple twist.

"Home Town," hayseed number, closes the first half. It's obvious from the teeoff that they're gonna get into a barn dance sooner or later, but they stall the do-si-do's till the end. In between, company sings "My Home Town." Miss Fahy does her comedy strip to "Ja Da."

Miss Arnold does some more of her boff splits in the opening "Mirror" number of Part Two. Howard Bissell and Jerry Farley reprise "Dance of the Hours" from Nappo's overture for a smooth adagio, including an elegant neck swing sans hand support and some swivel spins. Four Elgins do their standard hat and Indian club juggling close to the bandstand instead of in the middle of the rink where everybody can see them. They get off okay, however, as does Miss Watts, back again for some as-before spirals, et al.

Best dressed number is the "Blue Belles" routine by the hoopskirted line. Lighting, however, doesn't show up the gowns to their best advantage. Miss Goos does a pert routine to a "Carousel" medley; LeMac is calciumed for some lightning one-leg spins in "Derby Day," with gals in feathered "horsey" gowns backing him up.

Ink Spots' versions of "Making Believe," "I Don't Care Who Knows It," "I'll Lose a Friend Tomorrow" and "If I Didn't Care" are well received, as is "Bobbysocks Brigade," in which the line worships at the shrine of a jitterbugging Sinatra, portrayed by Frost. Hiser, Lamb and Ring are laugh-getting Keystone Kops in "Law and Disorder," kicking up to "McNamara's Band" and "Wearing of the Green."

Miss Goos and Galbraith pair beautifully for a demonstration of perfect timing and precision in "Pygmalion and Galatea," clever touch here being the papier-mache form that holds her motionless before he snaps her out of being a statue. Gals come out for the finale in pairs, reprising the whole show with costumes worn throughout. *Mike.*

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Night Club Reviews

Wedgwood Room, N. Y.
(HOTEL WALDORF-ASTORIA)

Edgar Bergen, Annamary Dickey, Emil Coleman and Mischa Borr Bands; $2 couvert.

Edgar Bergen has been getting a strong professional crowd since opening, and the vaudeville vets, like Tony de Marco, who was there Saturday night (6), summed it up best. "It's like watching a Monday matinee at the Palace with that perfect timing."

He was referring to Bergen's innate sense of showmanship, the heckling from Charlie McCarthy which isn't just "cute" but adult in its effectiveness and realism, to the degree that Bergen can still give his colleagues in the ventriloquial racket vowels and consonants and leave them larynxes behind. The trick no longer is fooling the public with the deadpan or immobile lips—it's the material. When Bergen fluffs the "John Alden and Miles Standish" routine, and Charlie "corrects" him, and then reproaches the comedian-voicethrower, "I'm practically doing a single up here," that's showmanship. Not counting the other asides, such as "Maybe you should be the dummy," and the like. Whoever authors Bergen's material, of course, rates proper kudos, but the manner of presentation and sense of values are uniquely his.

The trade knows that Bergen is fulfilling a delayed commitment to the Waldorf for three weeks, and the hotel is the beneficiary of an accumulated value which no hostelry could normally afford. Hence the showbiz bunch is turning out along with the customers, whom Bergen greets with, "You now see to what extremes one must go nowadays in order to get a room in a hotel." His material is bright, brittle yet broad enough for all, as evidenced by his radio Hooperating—which he properly salaams when he signs off with a salute to the microphone for "having taken Charlie and myself into your homes and hearts." In between he introduces Mortimer Snerd and Effie Clinker, but Charlie is the box-office lure, and none knows it better than Bergen, save that the other two are good for contrast.

Opener is Annamary Dickey, a looker of a thrush with a Metopera background and a nitery presence and authority which she has manifested before. This is her fourth or fifth return in between legits and opera. (By the way, she'd be a fine Magnolia in the forthcoming "Show Boat" revival.) She has lightened her repertoire almost to the degree of being a pop chirper. Save for her opener, "Grand Night for Singing," and an operatic aria which she "explains" plot-wise, she is more Lindy's than Carnegie all the way. Such as "If I Loved You," "Honey"-"Deep in the Ocean" medley, "Grow Too Old to Dream," "Make Believe" (as an audience flirtation number), "And There You Are" (which she charmingly explains is from "Weekend at the Waldorf" film, hence she is compelled by the powers-that-be to plug it), etc.

She's thoroughly in command of the floor, now chats more and appears to be a lot easier and assured.

Emil Coleman, of course, is a guarantee for ultra dansapation, and the Mischa Borr band is a very okay alternate combo, more expert than the usual "relief" orchestra. While specializing in the Latin and waltz interlude, Borr's is also a good all-round combination. Coleman has been away a long time in Hollywood, notably at the Mocambo. *Abel.*

51 Hundred Club, Chi

Chicago, Oct. 4.

George Tapps, Hal Fisher, Viola Layne, Fifth Avenue Models (6), Bob Davey, Duke Yellman Orch (8); $1.50 minimum.

Though off the beaten track, 51 Hundred Club has been batting a fairly consistent big league average lately, and this time is no exception. Offering packs as much—and in some cases, more—punch than some of the highly touted Loop divertissements.

George Tapps, off to a slow start in the middle spot with balletaps to "Always," "When Day Is Done" and DeFalla's "Ritual Dance of Fire," doesn't really got on the ball till he gets around to a soft shoe routine to "Ida," which may prove that this nabe spot is no place for those high-brow improvisations. Anyway, the old corn pays in this case. He calls for requests, and does "Paper Doll," "Sentimental Journey," Moonlight and Roses" as tapped in the '20's, "Daughter of Rosie O'Grady" a la Pat Rooney, "Trees," and "Holiday for Strings," latter being a fast, clicky windup. Strenuous stint is a little too long but nobody seems to mind.

Back at the old stand, Viola Layne has sharpened up her Hildegarde impresh with some fresh material by Lee Morris and, as it now stands, it's hard to imagine a more sharply etched caricature. The beginning grin, fumbling with comb, gloves and two-way stretcheroo, asides to payees, sidemen and IATSE aides—they're all there, and dished up solidly with some weird "Push, Push, Push That Crossley Up" lyrics to "Good, Good, Good." Gal introes her gallery of takeoffs—including Ethel Merman, Shirley Temple, Gracie Fields and Carmen Miranda—with a clever switch on "Follow the Girls." It's a refreshing stint, slowed down only at one point—the Miranda impresh to "Rum and Coke," which is wearing thin.

Hal Fisher also threw the book at 'em at the opener. On the tail end of a long show, he still manages to cut himself a good slice of applause with his sock bashful drunk.

Fifth Avenue Models, a new line, are the best looking the spot's had. Duke Yellman's orch backs things up smoothly, and same goes for emcee Bob Davey. *Mike.*

Iridium Room, N. Y.
(HOTEL ST. REGIS)

"Ice - Quakes" revue starring George Arnold and Jeanne Sook; with Brinkman Sisters (2), Woody Spears, Ice Cube-E.tes (4); produced and staged by Billy Daniel; Paul Sparr and Theodora Brooks Bands; twice nightly; $4 minimum dinner, $2 couvert supper.

One of the smartest little iceshows in any class hotel or nitery is the Billy Daniel-produced "Ice-Quakes," starring George Arnold, a young and graceful skater, and Jeanne Sook, a blonde looker. Tastefully costumed (whoever did the gowns rates a nod but gets no billing), it is patterned on a "Paris in the Spring" motif with Woody Spears as the typical garcon, the four Ice Cube-Ettes as waitresses, and the stellar pair as the romantic couple. In between the Brinkman Sisters, a pair of cuties, interpolate a French poodle dance-skating routine, topped by a tiptop tango double.

From that point on the revue loses its atmospheric "plot" and Miss Sook (who looks like a cross between Jeanette MacDonald and Dorothy Lamour) does "Lovely Hula Hands" segueing into a hotter "Hawaiian War Chant" with mild bumps, etc., and the finale is a rousing "Tico Tico" windup, with unusual fishnet skimmers and costuming.

Arnold himself clicks with a corking "Top Hat" (Berlin) routine. Earlier in the proceedings, as the young officer, the chorus as flirtatious midinettes, and Miss Sook as his romantic vis-a-vis, they segue into a neat double by the starring duo.

It's a compact, slightly-less-than-a-half-hour ice revue which is ideal for the class Iridium Room which, incidentally, has been stripped a bit of its gingerbread decor so that it is now truly a smart interior.

Back again are Paul Sparr and Theodora Brooks with their orchestras, which combine for the show accomp, but alternate otherwise. Miss Brooks' Hammond-organ combo has been enlarged somewhat, and maestro Sparr does a capital job in batoning both for the show and the dansapation. And, of course, the Iridium Room wouldn't be the same without the personable Jean at the door, a smart maitre who really knows how to handle a smart room. *Abel.*

Ciro's, Hollywood

Hollywood, Oct. 2.

Enric Madriguera Orch (18), with Patrica Gilmore and Eddie Gomez; John and Sondra Steele. $1.50 cover week days; $2 week ends.

Again spotlighting the orchestra as the main draw, H. D. Hover has put on an additional act that is solid entertainment but seems to be unnecessary to the customers. Sunset Strip nitery has top drawer chili bowl group with Enric Madriguera, who knows what to give the dancers from sweet memory medleys to the latest samba imported from south of the border. Maestro's styling is strictly for Latin emphasis, however, and he doesn't over-orchestrate as so many of the maracca-shakers do. Eddie Gomez and Patricia Gilmore, who warble with the band, also do a stint in the floor show and both deliver their tunes in sock style. Gomez does the Latin turns and Miss Gilmore ranges from novelty to torchers with equal facility in a warm voice and showmanship.

John and Sondra Steele, who are making their debut on the Coast, have a slick style that is very chi-chi around the niteries. He plays the piano and duets with her on pert little novelties. It's all very neat but not quite necessary when the audience wans more Madriguera. *Huts.*

Wivel, N. Y.

Bob Lee, Komar, Sheila Reynolds, Paulius (2), Lee Rors; Harry Horton's Orch (6); dinners from $2; no minimum.

The Wivel is one of the oldest niteries in the Broadway sector, spot maintaining an evenly high keel of business whether prosperity or depression is the order of the moment. It's been done by emphasis on the family trade with an ample smorgasbord spread along with moderate prices and a comparatively low talent budget. Latter item gives newcomers a chance to develop in comparative obscurity.

One of the chief attractions is Bob Lee, working in this spot for nearly a decade. He's a mental marvel who remembers the slightest details after casual conversations with the customers and sings extemporaneous rhymes on the floor about them. The suburban matrons and out-of-towners go for it in a big way.

The Paulins, ballroom team, constitute the sole act on the layout that has been around elsewhere. They're a personable duo displaying some nice spins and lifts, but need sharper routines for better-paying spots.

Rest of the bill comprises Lee Ross, a ballerina; Komar, magician, and Sheila Reynolds, singer, all New Acts.

Harry Horton's orch cuts a good show. *Jose.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Oct. 3.

Johnny Long Orch (16), with Francey Lane, Tommy Morgan; Zarco & Beryl, Maxellos (5), Dorothy Hild Dancers (12); $3-$3.50 minimum.

It's a mighty long jump from the Panther Room, that jive inferno down on Randolph street where Johnny Long played his last Chi date, to the sedate Edgewater Beach hotel, but his gimmick in switching from a swing style back to his old sweet-swing method makes him a logical successor to Wayne King, who closed.

Payees out here like those tricky, double-phrased "Shanty in Old Shanty Town" and "It's a Sin to Tell a Lie" arrangements. Only quibble is that it's going to take some practice to adjust the 6 reed-6 brass-3 rhythm outfit to backgrounding Marine Room production number.

Maxellos spin like tops in their standard, but always enjoyable, risley turn, and two guys and three girls put a trio of customers—one of them a femme patron—through the twirls, too, for hefty laughs. Quintet are a great addition to any show.

Zarco & Beryl, ballroom duo, also spin, and dizzily. Tango, and later a rumba to "Malaguena," are showstoppers, topped with a fast-stepping overhead whirl, guy lowering his partner to a breath off the floor. Gets the flashing couple off loudly.

Pair are also soloed in the Dorothy Hild production number that closes, in which the line, Toreodored, flash capes and step lively. Line's opener, "Babalu," in white-feathered costumes, is another well-lighted, ingenious routine. *Mike.*

Palumbo's, Philly

Philadelphia, Oct. 3.

Eddie White, Frank Hall, Juliet Mastry, Al Blank, Virginia & Gene Miller, Line (8), Louis Del Rio Orch (8), Billy LaPata (4); no cover or minimum, dinners $2 up.

Pleasant show is provided by current bill at the Palumbo freres boite in South Philly.

Paced by Eddie White, longtime favorite with Palumbo patrons, the entertainment on the raised dance floor provides a diverting 50 minutes.

White is in good form this trip with a few new gags to his already long repertoire, and a couple new novelty songs which he does in unique style.

A newcomer in these parts with plenty of looks and talent is Juliet Mastry. Gal is talented soprano and essays difficult songs with ease. When caught she sang several show tunes, operetta style.

She also teams with m.c. Frank Hall in a duet on "Till the End of Time," which rings the bell. Hall does a workmanlike job of emceeing the show as well as contributing nicely to the vocal department.

The Millers are a couple of kids with a style of hoofology all their own. Best bit is a Russian dance in tans, which nets them a nice hand.

Al Blank opens bill with a nice bit of harmonizing on harmonicas of all sizes.

Music is provided by Lou Del Rio's able aggregation of musicians, with lulls handled by the LaPata quartet. *Shal.*

Nitery Followup

Maybe it's because he's been reading too many radio scripts. Anyway, Danny Thomas, back in Chi for a filler at the Chez Paree 'twixt radio jobs, displays somewhat less of the seemingly irrepressible ad lib knack he had when he first hit the big time out at the 51 Hundred Club. Too, the slugnutty, knockabout format has been toned down, and that doesn't look good on Thomas.

Yiddish stints remain strictly his forte, most potent being "Calypso," "Kosher Cowboy" and "Chloe." Thomas fans are jamming the joint, withal, and it looks like a lucrative eight-week stay. Wally Clark accompanies him on the keyboard, and well.

Gail Meredith, good-looking thrush, puts a lot into "Good, Good, Good," "Summertime," and "If I Loved You" for good mitting. Cabot & Dresden, ballroomologists, and Dixie Roberts, pert tapstress, are h.o.'s, as are the Chez Paree Adorables' routines. *Mike.*

Variety Bills

WEEK OF OCT. 11

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
Capitol (11)
Gene Krupa Orc
Wesson Bros
Pamela Britton
Senor Wences
State (11)
Hermanos Santos
Mildred Bailey
Prof. Lamberti
Willie Howard
WASHINGTON
Capitol (11)
The Kemmys
Diane Courtney
Lionel Kaye
Adrian Rolini 3
Lucky Girls
Bruce Hayes
The Tones
Jack Deleon
WASHINGTON
Howard (12)
Marva Louis
Coleridge Davis Or
Peg Leg Bates
Cook & Brown
Eddie Rector
Jense Allen
Jimmy Anderson
Johnson & 10 Girls

Paramount

NEW YORK CITY
Paramount (10)
Andrews Sis
Tim Herbert
Vic Schoen Band
Riders P'ple Sage
Chas Leighton
Pignora Markham
CHICAGO
Chicago (10)
Tip Tap & Toe
Fred Lowrey
Dorothy Rae
Gaudsmith Bros
Phil Regan
MIAMI
Olympia (10)
Troy & Lynn
Senor Francisco
Bob Ellis
Harry Martin
Pin-up Girls
TOLEDO
Paramount (10-12)
Frankie Carle Bd
Jerry Mann
Winik & Mae

RKO

BOSTON
Boston (11)
Tony Pastor Orc
Sondra Barrett
Marion Hutton
Dick Buckley
COLUMBUS
Palace (15-17)
4 Skating Macks
Virginia Austin
Gil Lamb
Sara Ann McCabe
Bill Robinson

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Rose Murphy
Helen Howe
Chirrison Trio
Cafe Society (Downtown)
Ruth Neal
Dolores Martin
Imogene Coca
Benny Morton orc
Cafe Society (Uptown)
Paula Laurence
Maxine De Rivel
Susan Reed
Mary Lou Williams
Sans Souci Dancers
Edmund Hall Orc
Gene Field
Carousel
Nan Blakstone
Hal Hixon
Vince Vernon
Fred Keating
Lillian Fitzgerald
Patricia Brent
Leslie Orc
George Arnold
Jeanne Sook
Brinkman Sis
Woody Spears
Paul Sparer
Theodora Brooks
Hotel Lalt
Vincent Lopez Orc
Hotel Waldorf-A
Bergen & McCarthy
Annamary Dickey
Emil Coleman Orc
Mischa Borr Bd
Iceland
Boyd Heathen
Betty Jane Moore
Leilron & Campbell
Jim Wong Troupe
Lou Martin Orc
Kelly's Stables
Marcia Raye
Dotty Reid
Noma Mah Jia
Betty Maxwell
Pete Brown
La Martinique
Lou Holtz
Jo Stafford
Larry Stewart
Kenny Le Roy
Ernie Stewart Orc
Latin Quarter
Belle Baker
Pat Rooney
Dick Buckley
Copacabana
Joe E Lewis
Dorothy Claire
Kirk Wood
Miriam Lavalle
DeAngelo & Vanya
Russo Do Pandeiro
Joel Herron Orc
Noro Morales Orc
Diamond Horseshoe
Joe E Howard
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Mr Ballantine
Jacqueline Hurley
Michael Edward
Bill Acorn
Evelyn Francis
Mitchell Brother
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Tommy Dorsey Orc
G'wich Village Inn
Al Trace Orc
Ann Paige
Johnny & George
George Barr 4
Havana-Madrid
Dona Costello
Chito Ezar
Pancho & Diana
Varela Bd
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Jean Martin
Bobby Baxter
Fay Carroll
Kathryn Duffy Dcrs
Nino Morales Orc
Payson Re Orc
Hotel Biltmore
Bob Grant Orc
Lillian Cornell
Russell Swann
Cardini
F & E Barry
Joseph Sole Orch
Hotel Commodore
Vaughn Monroe Orc
Hotel Dixie
Teddy King Orc
Elon Williams
Hotel Edison
Gloria Parker Orc
Essex House
Stan Keller Orc
Jean Tighe
Hotel Lexington
Moni Kai
Tapu Kaua
Talima
Maile
Mohibana
Harold Aloma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hybloft
Terry Brent
Phil Romaine
Neil Fontaine
Arnold Snoda
Chuck Foster Orc
Sunny Haye
Hotel Pennsylvania
Stan Kenton Orc
Hotel Pierre
Gali-Gali
DiCarmo & Adam
Stanley Melba Orc
Hotel Plaza
Sonny Sayo
Conez & Beatrice
Garwood Van Orc
Mark Monte Orc
Hotel Roosevelt
Sim Fiddler Orc
Hotel Taft
Dorothy Sarg
George Kirch
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Fays
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Sherry Britton
Esta Tru
Kay & Aldrich
LaBlanca & Garcia
Art Waner Orc
Madison Cafe
Hope Emerson
Tony Craig
Judith Arlen
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Alberto Orc
O'd Romanian
Jackie Philips
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Rower
Joe La Porte Orc
Rogers Corner
Harry Lefmart Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Rubao Bleu
Monica Boyar
Jack Smith
Maxine Sullivan
Jose Melis
Jocelyn Nelson
Cedric Wallace Trio
Garland Wilson
Russ Kretcha
Blanita
Basil Fomeen
Sari Gobi
Mischa Uzelanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Carter & Rowle
Jayne Manners
Stork Club
Morales Orc
Ernie Holst Orc
Versailles
Jimmy Carroll
Darlene Zito
Jack Harwood
Gloria Davis
Kendall Kelly
Miriam Seabold
Joe Ricardel Orc
Village Barn
Bert Stone
Patsy Lane
Miriam Gwinn
Zeb Carver
Village Vanguard
Big Bill
Paul Villard
Bibi Osterwald
Wivel
Lee Ross
Sheila Reynolds
Lee Carrolls
Komar
Harry Horton Orc
Zanzibar
Duke Ellington Orc
Louis Jordan Orc
Golden Gate 4
Jesse & James
Carter & Moreland
Claude Hopkins Orc
Zimmerman's
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga
Gene Kardos Orc

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Warner

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Strand (12)
Russ Morgan Orc
Tommy Dix
3 Stooges
The Graysons
PHILADELPHIA
Earle (12)
Cab Calloway Orc
Pearl Bailey
Moke & Poke
The 3 Pons

Independent

NEW YORK CITY
Music Hall (11)
Patricia Bowman
Rudolf Kroeller
Lucy Brown
Bob Evans
F & S Harnell
Edward Reichert
Walter Graf
Roxy (10)
Carl Ravazza
Rosario & Antonio
Copacabana Rev
LONG ISLAND
Jamaica (11-14)
3 Rays
Jordan & Parvis
Lee Roun
(Two to fill)
BROOKLYN
Flatbush (13-14)
Varney & Roberta
Morris & Ryan
Paul A. Singh
(Two to fill)
BOUND BROOK
Brook (13-14)
Joan Lee
Mac Brothers
Towers (12-14)
R & B Powers
Marti Stanley
2 Texans
Sully & Thomas
Gray Family
HARTFORD
State (12-14)
Sons Pioneers
Miss America
Don Tannen
4 Evans
MILWAUKEE
Riverside (11)
Mills Bros
The Albins
Sabin's Personalities
Martells & Mignon
NEWARK
Adams (12)
Sammy Kaye Orc
Cy Reeves
Mack & Desmond
PATERSON
Majestic (11-14)
The Martingales
Buddy Walker
Pauline Alpert
Anthony & Rogers
(Three to fill)
CHICAGO
Oriental (11)
Jimmy Dorsey Orc
Jackie Gleason
Wilson & Frenchy
KANSAS CITY
Tower (12)
On Stage E'body
LOUISVILLE
National (11)
Erskine Hawkins O
Conway & Parks
Watson & Br'nlots
BALTIMORE
Hippodrome (12)
6 Marvelettes
Jimmy Leeds
Al Gordon's Dogs
Fred Sanborn
State (11-12)
Laddie Lamont
Harry & Sullivan
(14-17)
Wyn Claire
Tom Osborne
Harry Rose
Palermos Dogs
CAMDEN
Olsen & Joy
(15-17)
Elizabeth's Canines
Doris Faye
4 Melodiones
Diamond Bros
Polly Jenkins Co
PHILADELPHIA
Carman (12)
The Gerardos
Terri La Franconi
Carlton Emmy
L & L Bernard
PROVIDENCE
Metropolit'n (12-14)
King Cole Unit
Andy Kirk Orc
Men of Rhythm
Beverly White
Tommy Rogers
ROCKFORD
Palace (12-14)
Miller & Rogie
Whirling Cords
Healy & Garnella
Bob King
(Two to fill)
SPRINGFIELD
Court Sq (11-14)

JAMES BARTON
Starring in
"The Girl From Nantucket"
Personal Manager: AL WILSON
EDDIE SMITH AGENCY
Paramount Bldg., New York

Roy Rogers, Bronc Riders Thrill Again In Rodeo at Madison Sq. Garden, N. Y.

By JACK PULASKI

Madison Square Garden's own "world's championship rodeo" got off to a strong start last Wednesday (3) and it is undoubtedly the major meet for cowhands—there are more of those westereners in the current contests than ever before, program listing 213. Frank Moore, who runs the show for the Garden, isn't superstitious about 13, as indicated by the billing of exactly that number of events.

The rodeo is one of the Garden's most profitable attractions and this year it will continue 33 days, finale being Nov. 4, date being one week longer than last year. For that duration the boxing shows will be dropped, although that department too has been cleaning up to such an extent that there were fight cards on Mondays and Fridays.

Show is quite similar to former rodeos here but this time the performance is smoother, a bit more varied and distinctly more diverting. Pace was set by cowboys bronc riding number when none of the boys alighted in the conventional manner, being bucked off the backs of the nags. Right there one of the friskiest ponies smashed a hand against the arena wall and he was the first casualty, being toted off on a stretcher to nearby hospital.

Roy Rogers and his cream-colored, white-maned stallion Trigger are again featured and, like the show in general, seem better than before. Rogers isn't working as much with Trigger as formerly, devoting most of the interlude with Ray Whitley's Oklahoma Wranglers, a quartette of cowboy warblers and string instrumentalists—they're real good.

Rogers, who is introduced as "king of the cowboys," says he is appearing to stimulate the westerns he stars in for Republic but the boy is on percentage and he takes down plenty. While he is chatting and joining in the singing, Trigger has his own spo light some distance away [illegible] his stuff, under [illegible] Cle [illegible] Randall, who trains the alert equire. There is another educated horse called Danger, a black mare, who works with Jeff Reavis, without harness of any sort.

The wild cow-milking contest evokes plenty of laughs and on opening night more than usual. One cow that they couldn't rope chased every bronc and roper who tried to corral it. On the comedy end too are George Mills, Jasbo Fulkerson and Jack Knapp, and they more than earn their keep.

Lil Jenkins, the Garden's girl press agent, had a mob of cameramen from the magazines and dailies—so many it looked like most publications had shutter-snappers around the joint. Paramount's news man with a portable 16 mm. machine climbed atop the chutes and so did other picture guys but the lad from Look magazine provided giggles, even to the amusement of Abe Lefton, the announcer from Hollywood. The fellow had on a coverall in case he hit the dirt and was armed with a camera, a la Army Signal Corps with an arc of lamps. He ventured close to cows in contest and all hands laughed when he was chased the length of the arena. Said he wasn't scared—not much, anyhow.

There's a bucking bronc called P. J. McNutt, after the Washington notable, another known as Kickapoo, successor to Hell's Angels, but Bart Clennon managed to stick on his back. Among the contestants is one Joe Williams, not the sports expert on the World Telegram, because this roper hails from Prescott, Ariz. One of the hands was plenty out of order several days before the rodeo opened, starting a brawl in the Hotel Belvedere bar. Sap knocked down a detective and kicked him in the head, with fatal results.

Not all the contestants are from west of the Mississippi, no fewer than five ranches in the state of New York having contestants in action. New in the show are Maidie and Ray Blatherwick, a neat roping duo. They replace the McLaughlin kids, eldest one of that pair going into the Army this week.

Bud Elmer Linderman, of Red Lodge, Mont., is the hand involved in the killing of a N. Y. city detective. He gave himself up and was placed under $7,500 bail on a manslaughter charge.

Bill McMacken is the Florence, Ariz., boy who was hurt on the opening night. Both are back in competition.

Adams, Newark

Newark, Oct. 4.

Lionel Hampton Band (19), featuring Herbie Fields, Arnett Cobbs, Milton Buckner; Dinah Washington; Steeplechasers (4), Red & Curley; film shorts.

The profitable pandemonium of Lionel Hampton, which set house record here last year, threatens to duplicate. This is a sizzling show that should please everybody.

Hampton's combo is even tighter, cleverer and more socko than at the earlier semester. Only fault in sight is shortness of program, adding up to only 50 minutes of solid jive. (Corrected at a later show.) Opening audience yelled for more, but Hamp seemed to be out of numbers—or breath—after encore (Hamp's "Boogie") for the ever-popular "Flying Home." Buckner's pianoism scoring.

Program opens with lengthy dissertation on "Mills Special," with Bobby Higgins hitting his tenor sax hard. Then Red and Curley bounce forth for a fast grooving of a drum-and-dance turn, much helped by band's solid beat.

The Steeplechasers are challenge dancers, who emphasize clever steps rather than knocking themselves out.

Dinah Washington, svelte in a tight yellow gown, lends her pines to nifty chantings of "Atchison, Topeka and Santa Fe" and gets in some sly blues bumps during "If I Loved You."

Hamp's vibraharp socking is super, especially in a new tune, "Home with Wainwright." His drums stunts leave little to be desired. It is plain that Hampton plays the loudest and longest numbers in current band books. Although the tunes are mostly in the same metier, namely boogie-woogie, the fans are pleased. *Bran.*

Chicago, Chi

Chicago, Oct. 5.

Phil Regan, Fred Lowery with Dorothy Rae, Gaudsmith Bros. (2), Tip, Tap & Toe, Lou Breese Orch (15) with Marshall Gill; "Dolly Sisters" (20 h).

In conjunction with the world premiere of "The Dolly Sisters" today's regular shows were studded with the personal appearances of June Haver, co-star of the film, and other 20th-Fox players under the wing of George Jessel. Acting as emcee, Jessel introduced Faye Mar- [illegible] and June Haver, all of whom took bows and made short speeches; Vivian Blaine, who sang "I Don't Care Who Knows It"; Phil Silvers, who wisecracked and played "Stardust" on the clarinet, with Jessel winding up this portion of the proceedings with imitations of Jolson and Cantor, all received with enthusiasm.

The regular show, which is practically an all-male bill, opens with the Lou Breese gang playing "Atchison, Topeka and Santa Fe" and Marshall Gill supplying the vocals, and follows with Tip, Tap and Toe, whose hoofing agility on a small raised platform wins good response. Fred Lowery scores with whistling of "The Whistler and His Dog," "Indian Love Call" and "William Tell." Dorothy Rae registers with singing of "Yodeling Jive," with both getting off to a healthy palmwhacking after singing-whistling duet of "Whistlin' Joe."

Phil Regan, doubling from the Blackstone hotel, is repeating his Mayfair Room success. Svelte Celt's pipes are exercised on "With a Song in My Heart," "Irish Lullaby," "I Should Care," "If I Loved You" and "Donegal," with exit to terrific mitting. Gaudsmith Bros. keep laughs coming at a rapid pace with their comedy antics and acrobatics with a pair of French poodles for sock hit. *Morg.*

RKO, Boston

Boston, Oct. 5.

Sammy Kaye Orch (18), Mack & Desmond, Cy Reeves, Arthur Wright, Susan Allen, Betty Barclay, Billy Williams; "River Gang" (U).

Slick, brash Sammy Kaye with his madcap band of versatile entertainers aroused more enthusiasm in the RKO this week than for several stanzas. While Kaye's well-worn "So You Want to Lead a Band" stunt, which inveigles novices to wave a baton on stage, seems a bit forced, his hotcha music isn't. There are 11 brasses in the band and they all boom out in the theme, "It's Gotta Be This or That." Bandsmen do about what they please, swinging, stomping, shouting and farcing. But there's a central theme to the whole affair and the threads are tightly held by Kaye.

Vocalist and pianist Arthur Wright contribs "Till the End of Time." Eccentric dancers, Mack & Desmond, bounce loosely all over the stage, with plenty of zoom, and then Desmond shows another side of his art as a comic ivory-pounder. Susan Allen, warbler with "I'll Buy That Dream," ought to have more of a chance than one indifferent song. A comic note is injected by Chubby Silvers with "Caldonia."

Betty Barclay clicks with warbling of "I'm a Big Girl Now" and "Paper Moon." She duets with Billy Williams in "My Dreams Are Getting Better," and Williams himself puts over "If I Loved You."

Much of Cy Reeves' comedy patter seems forced but he holds 'em and offs to nifty applause. *Dame.*

Music Hall, N. Y.

Patricia Bowman, Rudolf Kroeller, Edward Reichert, Bob Evans, Fred & Sally Hartnell, Walter Graf, Rockettes, Symphony Orchestra under Charles Previn; "Weekend at the Waldorf" (MGM), reviewed in "Variety," July 25, '45.

The Music Hall's current stage show, clearly subordinate to the film attraction, is a pleasant 40-minute confection, neither elaborate nor exciting. Snow is built primarily around the Rockettes, who with their old reliability rise magnificently to the occasion. The little ladies open the show to a colorful start, in a striking red-garbed line, then going into the most pretentious turn on the bill, a ballet on an autumn motif. Ballet, built on conventional classic lines, is interesting and eye-filling, with a fresh twist at the close to give it an added fillip.

For sharp contrast, the Rockettes are in again at the close in a college football number, doing a fascinating football dance-rally to tap routine. The Music Hall Glee Club, accompanying the gals in the college finale, also runs through a hobo convention turn, full of corny songs and nostalgia. As for individual acts, Fred and Sally Hartnell do some high point-scoring dancing in the college scene in a combination ballet-jitterbug turn, and Bob Evans has an amusing song-and-patter act with a dummy. Act, however, suffers from being indistinct, with several good gags lost, either through faulty mike-handling, or the vastness of the auditorium. Patricia Bowman and Rudolf Kroeller are soloists in the ballet number, with Miss Bowman rating the lioness' share. Appearance of the duo on the otherwise empty vast stage, while a lone piano thrashes out the solo part of the Tschaikovsky piano concerto, is a highly effective bit.

Show is distinguished by the presence of Charles Previn, back from the Coast to take over as music director, leading the symphony orchestra as well as conducting for the ensuing stage show. In his debut as maestro, Previn shows a quiet authority and unostentatious musicianship as he leads the ensemble through a rousing performance of Wagner's old warhorse, the "Rienzi" Overture, while similarly lending acute orchestral su[illegible] performers as well. *Brog.*

Orpheum, L. A.

Los Angeles, Oct. 4.

Carlos Ramirez, Dale Evans, Teddy Rodriques & Phyllis, Manuel Viera & Musical Pets, Gilbert & Lee, Al Lyons' Orpheum Orch (15); "From Arkansas" (PRC).

Latin-flavored stage bill this week offers pleasing diversity in lineup, sparked by Carlos Ramirez and Dale Evans as headliners. Ramirez, in closing spot, clicks solidly with audience in rendition of "Granada," "Nosotros," "Begin the Beguine," "Amor" and "Rica Pulpa." Metro singer's stage presence is good and his voice excellent. (Ramirez was forced to cancel out remaining three days of week's booking due to laryngitis.)

Miss Evans, femme interest in many Roy Rogers westerns at Republic, knows how to sell herself to an audience and snagged hefty palm-pounding for snappy vocaling of a Latin medley, "Along the Navajo Trail," "Atchison, Topeka and Santa Fe," a western medley, and "Will You Marry Me, Mr. Laramie." She's personable and at show caught was garbed in attractive cowgirl outfit.

Teddy Rodriquez and Phyllis, class ballroom dance team, please mightily with several routines, winding up with jitterbug stepping. Both are polished performers, but it's the girl's personality and looks that spark the work.

Manuel Viera offers a novelty turn, using two monkeys and two dogs. Act has plenty of appeal, particularly in antics of simians who are well trained, natural clowns. Monks turn handsprings, shake the gourds, beat the drums and strum a ukelele. Gilbert and Lee, comic acrobatic dancers, get good response with their funning. Male disguises as aged character for workout with nifty femme.

Al Lyons' augmented house band is on stage to back the acts and opens show with revival of old vaudfilm house stunt of having instrumentalists play under spot while scenic panorama is flashed on scrim. It's effective and well-received. *Brog.*

Tower, K. C.

Kansas City, Oct. 5.

Malone & Maudell, Saxons (2), Lew Fine, Beth Farrell, Tower Orch (9) with Mike Carli & Freddy Githens; "White Pongo" (PRC) and "Easy to Look At" (U).

Tower gives out this week with a nicely-balanced bill which goes over well.

Show gets under way as house band and Freddy Githens combine on "Melancholy Baby" to good returns. Mack Malone doubles as m.c.

The Saxons, balancing duo, contrib a novel routine in which they work atop boards across rolling cylinders. Off to a good hand.

Malone & Maudell, in the deuce, click with a breezy tap and knockabout hoofing which is good for hefty palmwhacking.

Lew Fine, comic, comes on in exaggerated GI getup to snare laughs with gab about service men and Army life. For a getaway, he mugs his way through two choruses of "You Tell Her, I Stutter."

Beth Farrell, contortionist, is a standout in the closing slot with her unusually fine control work. She has looks and ability aplenty, and registers solidly.

Biz good. *Earl.*

Earle, Philly

Philadelphia, Oct. 5.

Johnnie Johnston, Marylin Maxwell, Jan Murray, Tommy Wonder, Paul Remos & "Toy Boys"; Lou Schrader House Band (18); "Radio Stars on Parade" (RKO).

The Earle management seems to have learned its lesson about need for an m.c. to keep a show moving. This week comic Jan Murray is enlisted in this chore and does a real job. Coming on cold for the first show (Fri. afternoon) he warms up the pewholders with his rapid-fire gags and by the time the acts are set to go on, the audience is in a receptive mood.

Stars of the bill are Metro's two new blonde heartbeats—Marylin Maxwell and Johnnie Johnston.

Miss Maxwell, who used to be vocalist for West Philly's Ted Weems' band, has a knack for selling a song, a fine pair of pipes to go with her streamlined chassis. Gal nets a big hand for "Atchison, Topeka," "In the Mood for Love" and a novelty number.

Johnston, too, scores with his vocals. Has a robust baritone voice and gives out with "I'll Buy That Dream," "There Must Be a Light," "If I Loved You," among others.

Miss Maxwell, Johnston and Jan Murray team up for a finale titled "Hope, Sinatra and Grable," telling of their woes in trying to make the grade with such competish.

Murray, in addition to topnotch m.c.'ing, keeps things at a rapid pitch during his own next-to-closing stint with comic vocals, gags, and the like.

Other acts give nice assist in rounding out an okay bill. Paul Remos and his midget acrobats whom he brings on stage in a couple of [illegible] Tommy Wonder and his [illegible] moofology also ring the bell. Lou Schrader's house band provides able accompaniment to bill.

House was almost filled when reviewed. *Shal.*

National, L'ville

Louisville, Oct. 5.

Guy Kibbee, Mary Beth Hughes, Paul Gray, The Albins, Ruth & Johnny Burns; "Night Club Girl" (U).

Tight, fast-moving bill this week, topped by film personalities Guy Kibbee and Mary Beth Hughes. Kibbee hurries on with ten-gallon hat and cane, and talks to the folks mostly on the subject of "women," and the old boy convinces the patrons he has some young ideas. His monolog is brief, but meaty, and packed with a lot of solid laughs.

Preceding Kibbee, and working with him for a bit of cross-talk is Mary Beth Hughes, blonde film actress, who vocalizes in a nice voice and pleasing personality. She has provided herself with some good material, both vocal and chatter. Her modernized version of "Frankie and Johnny" hit the customers just right, and her delivery is friendly and punchy. Her exchange of cracks with Kibbee goes over big, and both garnered an enthusiastic hand.

Opener, Ruthy and Johnny Burns, juggle tennis balls, Indian clubs, and hoops, and gives the bill off to a lively start. Paul Gray, monologist, has a fast line of chatter, and then does some double voice stuff, simulating Jeanette MacDonald and Nelson Eddy singing a duet, and various trick voice impressions. Gets over neatly.

The Albins, comic ballroom dancers, please with their rough house terps, and the male gets laughs with his take-off on Boris Karloff. All adds up to a swell comedy dance turn, and the pair win a swell hand.

Earle Keller's pit band is solid on the musical background. Business good at show caught Friday (5). *Hold.*

Hippodrome, Balto

Baltimore, Oct. 6.

Jimmy Leeds, Al Gordon Dogs, Fred Sanborn, Marvelettes (8), Felice Iula House Orch (12); "Kiss and Tell" (Col).

Average stage layout on a par with fare being dished out here of late, plays along in adequate style. Punchy opening via Marvelettes, octette of femmes in pyramid building, tumbling and general acro, sets matters for Jimmy Leeds with okay gagging and extra strong harmonica stuff. Has good personality and pleasing stage presence which holds solidly throughout stint and emceeing that follows as well.

Al Gordon with his pooches jumping on and off a revolving disk, is good for considerable laughs and much appeal. Fred Sanborn follows with comedy xylophone stuff and panto aided by good foiling from [illegible]. Makes a strong finish.

Biz big. *Burm.*

State, N. Y.

Willie Howard, with Al Kelly; Prof. Lamberti, Mildred Bailey, Hermanos Santos Trio, Ruby Zwerling's House Orch; "Anchors Aweigh" (M-G).

With running time of screen feature, "Anchors Aweigh" consuming greater lengh (2 hours, 19 mins.) than usual, stage show is briefer, projecting but a quartet of turns rather than the usual six acts. Despite brevity, the layout packs solid entertainment all the way.

Hermanos Santos Trio provides flashy pacemaker in a combo of Latino songs and acrobatics. Gal member handles the vocals at mike while men do the gymnastic routine for effective results. See New Acts.

Willie Howard, on next, is sock as usual with his aged "French Lesson" routine, which has them roaring, and then indulges in whacky crossfire with Al Kelly, also good for laughs. He tops it all with satirical impreshes of Sinatra and Jessel warbling "There Are Such Things" for solid getaway.

Mildred Bailey gets over nicely with a trio of numbers. Opening with a spiritual, "It's Never Too Late to Pray," she segues into a ballad, "How Deep Is the Ocean?", and then "It's Got to Be This Or That," for solid returns.

Prof. Lamberti is another clicker with his foolery and xylophone numbers. Of course the comedy payoff is still the stripteaser shedding her duds to his accompaniment of "Wishing." Several encores brings up the seltzer squirt when he finds the stripper was responsible for them. It's the same routine Lamberti did in Mike Todd's "Star and Garter Revue" and as sock as ever. *Edba.*

Orpheum, Mpls.

Minneapolis, Oct. 6.

Jimmy Dorsey Orch (20) with Gloria Stark and Dick Culver; Wilson & Frenchy, Jackie Gleason; "Radio Stars on Parade" (RKO).

It couldn't be anything other than a sock stage show, what with the Jimmy Dorsey music and the Jackie Gleason fun and that's just what it is. The Dorsey aggregation continues to provide torrid but tuneful swing music at its best, the nine brasses, seven saxes, including Jimmy himself, and four rhythms being an ideal combination for the type of melody that Dorsey favors. Making his first Minneapolis appearance, Gleason hits on all comedy cylinders.

Band's opener is its theme "Contrast" and sets a hot pace. "This Can't Be Love" has a neat swing interpretation. Irving Goodman and Jack Dougherty of the trumpet section are featured in a lively number, "Lover," following which the outfit's feminine warbler, Gloria Stark, an eye-filling blonde with a sparkling personality, does right well for "A Kiss Goodnight," "I'm in the Mood for Love" and "Come to Baby, Do."

Karl Kiffe, 18-year-old drummer, hits a cyclonic pace with the sticks in two numbers, "I Got Rhythm" and "Drums Are Getting Better," winning audience acclaim. Dorsey takes a brief whirl on the clarinet during this latter thumping interlude. Nifty tapping is served up by Derby Wilson who's assisted by an attractive woman, Frenchy. Duo finish with a sizzling jam session.

Dick Culver, another band vocalist, has a pleasing baritone and other attributes calculated to excite femme listeners and his contributions "Till the End of Time," "I'll Buy That Dream" and "Autumn Serenade," get hearty audience response.

Continuous laughter greets Jackie Gleason, whose original comedic methods lend added fun values to his amusing gags, stories and patter. His "impressions" are all the funnier for being travesties and his trumpet playing business with Dorsey evokes additional merriment. It's a show-stopping offering. The band finishes strong and blistering with "One O'Clock Jump." House filled at last show opening day. *Rees.*

New Act

HERMANOS SANTOS TRIO
Acro-Dance
7 Mins.
State, N. Y.

Trio is an offshoot of the Hermanos Williams Trio, caused by Johnny Santos, topmounter in the Williams act, breaking with Pablo Williams. Santos broke in two relatives and now act holds forth in a similar vein with a samba substituting for the tango done by the Williams group. Work is smooth and graceful and costuming is neat.

Men do their acro-samba stuff out front while gal gives out on mike behind them with "Cae Cae" in Spanish and "Brazilian Night" in English in pleasant voice.

Go over nicely in opening spot here. Have sufficient talent and class for the better bistros and top vauders. *Edba.*

Latest edition of Earl Carroll's "Vanities" will play at the Fair Park Auditorium, Dallas, for two days opening Oct. 20.

Equity Explains 'Error,' Clarifies Its Stand on Frank Fay Incident

An error by Equity in sending out a press announcement concerning last week's council session, when Frank Fay's charge that five Equityites had applauded an attack on the Catholic church during an alleged "red" rally at Madison Square Garden, gave a wrong implication regarding Fay. Equity's prez, Bert Lytell, was put in the middle, but quickly clarified the situation. The meeting was for Spanish Refugee Appeal.

Fay (starring in "Harvey," 48th Street, N. Y.), who is a councillor, was not reprimanded by that body. It was explained to the actor that Equity could not go on a witch hunt, but charges would be investigated if he made them in writing, as required by the constitution, but he declined to do so, thereby indicating that he had sounded off on hearsay info regarding the Garden rally.

The quintet named as participating in the Garden demonstration filed written charges against Fay as conducting himself in a manner prejudicial to the interests of Equity. Council will hold a hearing of those charges next Tuesday (16). Allegations of Communism are involved. Understood that Fay asserted that if he was in the wrong he'd gladly apologize publicly. Lytell emphasized that freedom of speech and religion are cardinal principles in Equity.

Officially stated that the Garden meeting, held Sept. 24, was held for the purpose of raising funds for Spanish refugees in France and other countries and had nothing to do with religion, nor was it a "red" session in any form. Garden [illegible] called to help victims of Franco fascism. Most such refugees are Catholic.

Laski's Radio Talk

Situation was precipitated by an address made by British publicist Harold J. Laski over the radio in London and piped into the Garden during the meeting in question. Stated that Laski made derogatory comments against the Catholic Church, it being claimed that some in the audience applauded the Englishman's sentiments.

Chairman of the Garden meeting in question was Bartley C. Crum, prominent San Francisco attorney, who sent a long telegram to Equity when the Fay incident was publicized. It read:

"It has been brought to my attention that Mr. Frank Fay has made certain statements concerning a number of Broadway stars who appeared at the Sept. 24, Madison Square Garden, citizens anti-fascist meeting. He is quoted as saying in a news story, in part, 'Red meeting which condemned religion.' I chaired at that meeting. I am of the Roman Catholic faith and am a communicant of the Roman Catholic Church. The meeting to which Mr. Fay refers was called for the sole purpose of raising funds for the relief of Spanish refugees. These refugees are predominantly Roman Catholic. The meeting did not in any manner whatsoever condemn religion nor did it have anything whatsoever to do with religion. Unless Mr. Fay terms any anti-fascist activity as 'red,' the use of that term is deliberately misleading and purposely provocative. The meeting at Madison Square Garden was an anti-fascist meeting and as such had the support of all progressive and liberal citizens. Mr. Fay's reported remarks are definitely not sustained by the facts. As chairman of that meeting, I wish to bring them to the attention of your organization. Should Mr. Fay wish to check on my position and reliability, I suggest that he communicate with his close personal friend, Harold J. Boyd, counsellor of the City and County of San Francisco, a Roman Catholic and an outstanding anti-fascist leader in California."

Catholic Actors Guild heads said that the organization heartily supports Fay's "objection to Communism in the theatre," and that it "unqualifiedly resents the radio attack of the Communistic English professor on the Vatican and the church."

'Angel Street,' 'Pick Up' Set for Road Tours

Capt. Shepard Traube's "Angel Street" is being booked for a coast-to-coast tour by Consolidated Radio Artists, with Brent Sargent, Viola Keats, John Adair and Viola Roache (several of whom played in the N. Y. company) as leads. Tour opened Sept. 24 in Montreal and is routed through March 12, when play opens in Chicago for several weeks.

The drama is being booked to include many one-nighters and split week stands in towns off the beaten legit booking path, into concert halls and auditoriums as well as theatres. Charles Williams is company manager and Hal Olver advance agent.

CRA also plans sending out a "Pick Up Girl" company in November.

Plenty Cold For 'Spring in Brazil'

If and when "Spring in Brazil," presented in Boston last week by Lee Shubert and Monte Proser, will arrive on Broadway is uncertain. It may remain out of town for as long as 10 weeks, latest word from the Hub being that the musical, which has Milton Berle starred, will not be seen on the main stem until it has been whipped into proper shape. With "Brazil" set back and another new musical trying out also questionable, it is [illegible] there will be no shortage of houses for song and tuners, although that situation was regarded as a certainty up to last week.

"Brazil" opened raggedly and soon there were reports of altercations between Shubert and Berle, which the latter instantly denied. Immediately after adverse reports were received the Berle show's booking into the Century was cratched. "Are You With It" (ex-"Right This Way") gets that spot next month. Latter musical was first mentioned for the National, which instead gets a drama ("The Assassin").

After reading the press, which included one violently-opposed notice, Berle being particularly singled out, Proser proposed that sketches be inserted in "Brazil," changing the show more or less to revue form, but Phil Rapp, who wrote the book, gave that idea a fast nix. Writer said he'd rather take his script to Hollywood, where he was assured of more coin than the show would probably bring him.

Despite the condition of "Brazil," its first week's gross was big, nightly average take topping $5,000. Show has an exceptionally high top for Boston, with Saturday night at $6.

'BELL FOR ADANO' TOLLS FOR CAIN'S WAREHOUSE

"A Bell For Adano," starring Fredric March, closes at the Cort, N. Y., next week (20) and will not tour. Fact that the 20th-Fox picture version of "Adano" was released during the summer is one reason why the drama will not be sent to the road, but the real factor is that the play is too costly to operate. To break even "Adano" must gross at last $15,000 weekly and takings last week dropped under that level.

For most of last season "Adano" averaged $22,000 weekly, but it's stated the show's profit at the figure was only $3,000, although the theatre's net was considerable. There are 30 people in the cast and all asked for increased pay for the road, whereupon Leland Hayward decided to send the production to the storehouse. It was his first Broadway managerial venture, rated among the 1944-45 hits.

Swanson Cancels

Dallas, Oct. 9.

"Goose for the Gander," comedy starring Gloria Swanson, has cancelled its Interstate Theatres circuit tour, including the local Melba theatre presentation scheduled to open here Oct. 30.

It was understood that Miss Swanson will return east for another venture.

Berlin Revue Delayed By 'Mama' Till Spring

With Irving Berlin set on getting the Music Box, home of many of his successes, for his new revue, "Tea Leaves," it seems certain now his show won't go on till next spring rather than this fall as originally planned. "I Remember Mama," current Music Box tenant, is still posting the S.R.O. sign after 52 weeks, and isn't likely to move out for some time.

Berlin, now in N. Y., will return to the Coast in three weeks for final scenes on his filmusical, "Blue Skies" (Par).

Top Flop Crop For Broadway

New season may develop a record flop crop on Broadway. At least that's the way quite a few new productions designed for Broadway's 1945-46 season have panned out. Three plays were called back at tryout and another pair may disappear similarly. Disaffected new musicals give the current group of tuners a stronger chance to continue indefinitely into the new season and the holdovers of that type are still going very strong, although some were dented in last week's business decline.

Since Labor Day there is but one indicated click, "Deep Are The Roots," Fulton. The status of "Therese," Biltmore, was not clear, as this week's solo premiere did not debut until after press time. Two other shows that were panned are faring better than the notices had indicated but business for one slipped sharply after a highly promising first week's gross. However, among the score of incomers, 10 of them are rehearsing and eight trying out, better things within the next 30 days.

Plays yanked at tryout so far are "Emily," "Mr. Cooper's Left Hand" and "Forever Is Now?"

Theatre Guild Enlarges Press Dept.; Heidt Back

With the return this week of press-agent Joseph Heidt from the Army, and due to its expansion the past few seasons into radio, repertory and institutional activity, the Theatre Guild is setting up a new national publicity department, separate from its regular press dept.

Heidt, back after two years' military service, will take over his old job of handling the Guild's Broadway shows, "Oklahoma!," "Carousel" and the incoming "Dunnigan's Daughters," with Peggy Phillips as associate. Al Tamarin, who headed the press dept. in Heidt's absence, will be in charge of the national setup. Both depts. will be distinct with no overlapping, and each man in complete control of his own field. Tamarin's job will shift from straight show publicity to broader public relations work, handling general promotion of the Guild on a nationwide scale.

Dick Weaver, out ahead of "The Winter's Tale," is resigning from Guild as of Oct. 15. Has show of own in prospect, Rita Hassan's "Keep Sake" production.

Shumlin's Ardrey Play

Herman Shumlin, just back from a Warner Bros. film-directing stint will do a new play by Robert Ardrey.

Said to be of a "controversial" nature.

Shows in Rehearsal

"The Rich Full Life"—Gilbert Miller.

"Last House on the Left"—Viola Rubber.

"The Day Before Spring"—John C Wilson.

"Next Half Hour"—Max Gordon.

"Are You With It"—Richard Kollmar and James M. Gardiner.

"Dunnigan's Daughters" — Theatre Guild.

"Caviar to the General"—Theron Bamberger.

"The Secret Room"—Joseph Hyman, Bernard Hart and Haila Stoddard.

"Strange Fruit" (Montreal)—Jose Ferrer.

"Seven Mirrors" — Blackfriars Guild.

Pemberton (and 'Harvey') Outpoint Todd in Court on Theatre Deal

By JACK PULASKI

Final score was 2 to 0 in favor of Brock Pemberton over Mike Todd in a suit that had several fantastic angles. Todd was confident up to the end but Justice Julius Miller, in N. Y. Supreme Court, handed down his decision immediately after testimony was completed Friday (5), case consuming nearly three days. So it's period for the battle of the 48th Street theatre unless Todd appeals the case.

For the first time the status of money accumulated by the advance sale of tickets was legally established. Such money must be kept on deposit, intact, and withdrawn only when the weekly settlement between producer and theatre operator is made. Court issued an injunction restraining the 48th Street theatre, under lease to Todd, where Pemberton's smash "Harvey" is running, from withdrawing any portion of the advance sale money.

On Broadway it was believed that the judge's stipulation will be written into all booking contracts. Advance-sale coin amounts to tremendous amounts wherein hits are concerned, and it is common knowledge that some leading managers have withdrawn much of such theatre deposits, possibly for safe keeping but usually for divers purposes. Other showmen do not disturb that money, and bond house treasurers for as much as $100,000.

Justice Miller dismissed Todd's counterclaim that he be declared a "co-venturer" in "Harvey" and that he therefore should share in the play's profits after his lease on the 48th Street expires on Nov. 30. Never before has a manager lost possession of a house during the run of a hit, but had the counterclaim been upheld show business procedure would have bordered on the chaotic.

Arthur F. Driscoll (O'Brien, Driscoll & Raftery), counsel for Todd, was complimented by the court for his conduct in handling the case. He cited a co-venture precedent but the bench couldn't accept the contentions in the "Harvey" matter. Franklin Waldheim, for Pemberton, cited other co-venture cases which had previously been denied by the courts. Pemberton was both plaintiff and defendant, having sought the injunction on the advance money and then defended on Driscoll's contentions, but he won on both counts. Showmen flouted the counterclaim and expressed relief over the ruling on advance-ticket funds.

Testimony from Julius Spector, treasurer of the 48th street, indicated that at one time $93,000 of such coin had been extracted from the theatre bank account, the court being amazed over the figures. Todd did not deny the withdrawals, which were fully repaid, and felt that the money was his until split with Pemberton weekly. Indicated by the judge, however, that such deposits are the property of neither the house nor the producer but more properly belongs to the patrons until such time as the respective performances are given.

Morton and Jesse Samilson, the former being the husband of Etta Leblang, were on the stand, summoned to explain the deal entered into for continuing "Harvey" at the 48th Street, which belongs to the estate of Joe Leblang. The property's corporate name is the Marble City Co. Morton Samilson told of the booking contract, which is virtually the same as now existing between Pemberton and Todd, whose corporate name for the rental transaction is the Windsor Leasing Corp., headed by James J. Colligan, his general manager.

New contract for the theatre was dated as of June 11. Pemberton had inadvertently mentioned a July date but clarified that evidence. He also introduced a separate contract with Samilson for the theatre, that paper being of the same date, and it calls for Pemberton to receive 50% of the theatre profits after the house net reaches $100,000. Court saw no irregularity in the two agreements but Todd later declared that Pemberton "made a deal behind my back" while he was trying to secure a larger theatre. It have been planned to move "Harvey" there, but Todd never got another house.

'Turtle' Sets Chi Record For Runner, $1,000,000

Chicago, Oct. 9.

Total of $1,000,000 clicked off by local company of "Voice of the Turtle," ending a year's run at the Selwyn last week, had statisticians here finding that it has brought in the highest grosses of any long-run dramatic play in the history of local theatregoing.

Of the haul, $950,109 came in during the Selwyn engagement and the remainder from a two-and-a-half week tryout in Buffalo and Detroit. Weeklyn average here has been $18,271, more than any other competitor, with some 363,000 payees in attendance at the 1,000-seater.

Shuberts Buy In On 6th Chi House

Chicago, Oct. 9.

Shubert interests extended to six of Chicago's nine legit theatres last week with the acquisition of 50% ownership of the Blackstone by the freres Shubert. Deal was consummated by John Waters, of the N. Y. Shubert office, with Richard Wild, Chi investment broker, who surrendered his half of the property for $75,000, thus making a profit of $25,000 on the deal, inasmuch as he had bought out Izzy Slavin's interest six months ago for $50,000.

Harry Rossnagel, former treasurer of the Shubert Selwyn, and a Shubert employee for the past 34 years, as well as part-owner of the Blackstone for the past several, and George Rotchford, who split the remaining 50% interest in the house with Rossnagel, will continue operating the 1,200-seater.

Rossnagel, who was squeezed out as Selwyn treasurer two weeks ago, returned from N. Y. prior to the sale of Wild's interest last week to sit in on the transaction and announce that Theatre Guild's "Winter's Tale" is booked into the house for Oct. 29; "Foolish Notion," Nov. 19, and "Hasty Heart," Dec. 24.

Despite an announcement from the Shubert office here that Rossnagel resigned as treasurer of the Selwyn two weeks ago, it's known he was ousted following his refusal to take over as manager of the new Shubert theatre because of his dual Selwyn-Blackstone duties. Shubert's reported irked at his refusal, told him at the time they didn't like the idea of his competing with his employers by having an interest in another house. As a result of the Blackstone deal, therefore, the ex-employee now becomes a partner.

WILDBERG CASTING 2 MORE 'LUCASTA' COS.

Chicago, Oct. 9.

John Wildberg, producer of "Anna Lucasta," is casting two more companies for the play here. Plans one for London and another for the West Coast in late winter or early spring.

Wildberg, who insists the show is "actor-proof," has been spreading word around among the columnists here that he's holding daily auditions, stressing the point that experience isn't necessary, because he'll train anyone he signs up. Has 41 thesps, including understudies, under contract currently for the Chi and N. Y. productions of the 12-character play, with many of the principals being amateurs before they joined up with Wildberg.

Schoop Ballet's U.S. Tour

Trudi Schoop and her ballet, comedy dance troupe last seen in the U. S. in the '37-'38 season, will tour America for the '46-'47 season under direction of Sol Hurok.

Negotiations between Hurok and Miss Schoop have been going on for some time, with arrangements recently set. Dancer, who during the war has been living in her native Switzerland, is now assembling a full company again. Several dancers in her old troupe remained in the U. S. when troupe disbanded, and are now filling vaude and nitery engagements.

Hayward Raps Guild, Denying Agents Hurt Legit-Pix Setup; Sez Guts Needed

New York.

Editor, "Variety":

I read with great interest your article on agents, particularly myself and Music Corporation of America, being responsible for legitimate producers, particularly the Theatre Guild, being unable to protect themselves and the theatre from Hollywood raids on their talent. As an agent I have been blamed most of my life for something wrong in movies, publishing, theatre, radio, etc., but this seems to me a stretch of the imagination that the agents are to blame for the Theatre Guild's not being able to either keep actors in their shows or find them.

Taking the two cases you name, specifically "A Bell for Adano" and Music Corporation of America's "Dear Ruth," you don't make sense. "A Bell for Adano" brought from Hollywood to N. Y. Fredric March. He signed a standard run of the play contract until last June 1 and his remaining with the play is purely his own desire. Incidentally, on that score I also succeeded in bringing back H. C. Potter to direct it. Since he did the play many legitimate producers, including the Theatre Guild, have been after him to do another play. MCA financed the production of "Dear Ruth" for their client Norman Krasna, and, incidentally, gave him the best deal including a share of the profits that an author has ever had. How this has hurt the theatre is more than I can fathom. To encourage an author like Norman Krasna to write a play and to have it turn out as successfully as "Dear Ruth" did seems to me constructive.

Your piece is factually wrong in other details. There is nothing to prevent the Guild, or anybody else, from signing actors on long-term contracts for the theatre, pictures, radio or jiu-jitsu. It takes just one thing, a little intes'inal fortitude, and the risk of guaranteeing an actor payments for a specific number of weeks a year. This, of course, is [illegible] and is their only excuse for signing actors to long-term contracts. It is true that more and more actors gravitate to pictures and I think in many cases they go too soon before they have really learned their profession. There is nobody in the theatre at the present time who is willing to give them any financial security of any kind whatsoever. And certainly the motion picture companies do take the risk of guaranteeing an income to the actor and in many cases give the actor an opportunity that he or she doesn't get in the theatre. If anybody in the theatre is in a financial position to take any risks I think it would be the Guild. The net income from "Oklahoma!" and "Carousel" would do a lot of guaranteeing.

'Unfair'

I have heard rumblings, of course, about the unfairness of an agent producing a play, largely from the Guild. The theory seems to be an agent has an unfair advantage over a legitimate producer. This theory is ridiculous. Agents don't own their clients. Most actors, writers and directors are grown up and mature people who are able to judge for themselves what they want or want not to do and no agent in his right mind can make an actor, writer or director do otherwise. He can advise them and help them carry out their wishes and secure for them an equitable contract. History has shown without the protection of agents legitimate managers and motion picture companies like to make one-sided deals. As an example, the Theatre Guild for years has operated as though it were an honor to work for them and as though one should pay a financial penalty for doing so. In the Theatre Guild radio show that is now on the air they have repeatedly tried to get stars and actors to work for them on the theory it is a prestige to appear for the Theatre Guild on the air and it is not like a regular commercial radio show. The fact that U. S. Steel is the sponsor for this show, and is far from a philanthropic organization, and that the Guild is getting a profit out of this show either in the form of salaries for Lawrence Langner or Theresa Helburn, or otherwise, doesn't affect what they want to pay actors for appearing for them.

To return to "A Bell for Adano," I fail to see what advantage I, as an agent, had over anyone else. I was not the agent for the property, or for John Hersey, and had to make a contract with another agent for the rights. I secured Paul Osborn as dramatist, who is a client, and Fredric March as the star and H. C. Potter as the director. However, I do not believe even the Guild is naive enough to think those people did this play because I was their agent. I made what I thought were generous deals in every case, including an interest in the play for March, Osborn, and Potter.

This was not philanthropy on my part at all, but only out of the belief that unless the theatre is made attractive financially for people who are established in Hollywood, they won't come back to the theatre. The very reason that the Guild and other people want successful people from Hollywood is for their boxoffice draw or the technical skill of a dramatist or director. I, therefore, cannot help but believe that these people are entitled to a share of the profits of the theatre, as I feel they are contributing a great deal more to the success of a play than legitimate managers do in most cases.

Leland Hayward.

(Ed. note: "Variety's" Oct. 3 story did not say the Theatre Guild blamed Leland Hayward for people going to Hollywood. It said that Hayward blamed agents generally for people going to Hollywood and that he said agents were unable to prevent Hollywood raids on talent. It said that agents generally had an unfair advantage over producers in the one-sided struggle of legit vs. films. Hayward is also incorrect in stating that nothing prevents a producer from signing actors to long-term contracts. Equity contracts can only be signed between producer and actor for a specific role in a specific show, not for the actor's general services. That was the nub of last week's story.)

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Yiddish Play

The Three Gifts

Maurice Schwartz production of Yiddish Art Theatre presentation of dramat-fantasy by I. L. Peretz; dramatized by Melach Ravitch and Schwartz; staged by Schwartz; music, Joseph Rumshinsky; dances staged by Lillian Shapero; settings and costumes, H. A. Condell; lyrics, from the works of Peretz. At Yiddish Art theatre, N. Y., opening Oct. 1, '45; $2.75 top.

Meyer ..... Abraham Lax
Chaim (Son of Joel) ..... Michael Goldstein
Shamay (Musicians) ..... Gustav Berger
Levy ..... Yudel Dubinsky
Peshch ..... Luba Kadison
Miriel (Wife of Joel) ..... Berta Gerstin
Joel ..... Maurice Schwartz
In-Law ..... Sam Levine
Badchon (Wedding Jester) ..... Charles Cohan
Reb Azriel (Town Magnate) ..... Isidore Elgart
His Wife ..... Lena Marcus
The Rabbi ..... Abraham Teitelbaum
White Angel ..... Leon Gold
Dark Angel ..... Menachem Rubin
Judge Superior ..... Victor Bergman
First Judge ..... Morris Bielawsky
Second Judge ..... Max Teitelbaum
White Scribe ..... Jacob Brandis
Dark Scribe ..... Max Rosen
Widow ..... Rebecca Weintraub
Yochanan ..... Isidor Cashier
Shachach (Inn-Keeper) ..... Morris Strassberg
Yachneh (His Wife) ..... Celia Pearson
First Peasant ..... Isaac Arco
Second Peasant ..... Herman Serotzky
Third Peasant ..... Leib Kenigsberg
Gypsy Woman ..... Jenny Cashier
Reb Aboime (Merchant) ..... Boris Auerbach
Shendele ..... Charlotte Goldstein
Chief of Police ..... Mischa Fishson
Police Sergeant ..... Solomon Krause
Reb Shmuel ..... Meyer Scherr
David (The Bridegroom) ..... Paul Steiner
Herman Shicklehaber ..... Morris Strassberg
First Judge ..... Solomon Krause
Second Judge ..... Morris Bielawsky
Roselein ..... Muriel Gruber

Maurice Schwartz has come up with another boxoffice hit in the Yiddish-language "The Three Gifts," which his Yiddish Art Theatre is currently presenting on New York's lower Second avenue.

This may not be one of Schwartz's best productions, but there's a considerable beauty to the prose and symbolism of I. L. Peretz's work of the same name, from which Schwartz and Melach Ravitch made the adaptation. It has a big cast, and the budget is hefty, but the house is big and should be able to wind up in the black. The scenery, much of it backdrops, is effectively done.

"Gifts," with a late 19th Century background, deals with a fiddler who lived in a town in Poland. His ambition was confined to just leading the town band, which included his eight sons. All lived in poverty. The story is of the fiddler's many loves and indiscretions, his death and his attempts, in death, to go to Heaven. His sins are evenly balanced with his good deeds, and to tip the balance towards Heaven he must find the "three gifts of pure virtue." The story then is of his wanderings on earth to find them.

Schwartz plays the lead role excellently and he has paced the show well, too, with his direction. Joseph Rumshinsky's music maintains the mood of the performance. *Kahn.*

Play on Broadway

Polonaise

W. Horace Schmidlapp (in association with Harry Bloomfield) production of operetta. Stars Jan Kiepura and Marta Eggerth; features Curt Bois, Rose Ingham, Harry Bannister and Tania Riabouchinska. Music by Frederic Chopin, with adaptations by Bronislaw Kaper; lyrics by John Latouche; book by Gottfried Reinhardt and Anthony Veiller; book staged by Stella Adler; settings by Howard Bay; costumes by Mary Grant; choreography by David Lichine; orchestrations, Don Walker; conductor, Max Goberman; opened at Alvin, N. Y., Oct. 6, '45; $6 top.

Captain Adams ..... John V. Schmidt
General Washington ..... Josef Draper
Colonel Hale ..... Martin Lewis
General Thaddeus Kosciusko ..... Jan Kiepura
Sergeant Wacek Zapolski ..... Curt Bois
Private Tompkins ..... Sidney Lawson
Private Skinner ..... Arthur Lincoln
Private Motherwell ..... Martin Cooke
Marisho ..... Marta Eggerth
Whodek ..... Rem Olmsted
Tecla ..... Tania Riabouchinska
General Boris Volkoff ..... Harry Bannister
Count Casimir Zaleski ..... Josef Draper
Poniatowski ..... Lewis Appleton
Kolontaj ..... Andrew Thurston
Potocki ..... Gary Green
Countess Ludwika Zaleski ..... Rose Ingham
Blacksmith ..... Martin Cooke
Butcher ..... Larry Beck
Priest ..... Larry O'Dell
Pianist ..... Zadel Skolovsky
King Stanislaus Augustus ..... James MacColl
Count Gronski ..... Walter Ander
Princess Margarita ..... Candy Jones
Princess Lydia ..... Lois Monroe
Princess Lania ..... Sherry Shoalburne
Princess Anna ..... Martha Emma Watson
Peasant Girl ..... Betty Durrence

"EXCHANGE OF LOVERS"

The Princess ..... Ruth Rickman
The Prince ..... Shawn O'Brien
The Highwayman ..... Sergei Iamroloff
The Page ..... Amalia Valez
The Ballerinas: Jean Harris, Virginia Barnes, Adele Bedroghy, Joan Collemette.

One thing revealed by "Polonaise" is the undisputed origin of at least two popular songs, "I'm Always Chasing Rainbows" and "My Castle of Dreams." Latter, having been in the score of [illegible] was literally lifted from Chopin's "I Wonder as I Wander," one of the show's most tuneful waltzes. The new musical is a costly, laughless operetta taking place soon after the Revolutionary war. It's pleasing in some departments and should do business for a time, but it's doubtful of ever recapturing the production cost. The stars will have to carry it.

Most of the scenes are in Poland and the story tells of the valiant peasants' fight to stave off the army of the Czar. Book of "Polonaise" is so heavy that much of it should have been dumped into the Hudson at West Point, the opening scene. The ballet numbers are far superior to the attempts at comedy and so are the costumes and decor.

From out of town, where the show flourished, Jan Kiepura was rated the main attraction. He certainly had his gang with him at the premiere but it was Marta Eggerth (Mrs. Kiepura) who topped him, though she was on stage so long in the first act that it seemed she'd never exit. At the start and finale General Kosciusko's participation in the American revolution is touched upon. General Pulaski, also a Pole, made a bigger name in the days of 1776 but he's not part of the story. Whether there will be general interest in the events depicted in the costume musical is questionable.

Scoring next to the two stars are beauteous Rose Inghram, who is in good voice, and Tania Riabouchinska, the show's ballerina. Curt Bois has the comedy assignment, which department is the show's weakest. Miss Inghram's best number is "The Next Time I Care," one of the interpolated numbers by Bronislaw Kaper. Miss Riabouchinska scores with "Mazurka," danced to a medley of Chopin melodies. Rem Olmsted, former Coast fullback, also figures in the ballet specialties.

"Just for Tonight" is the theme number, warbled by Kiepura and Miss Eggerth. Kiepura gives his pipes a workout first with "Oh, Heart of My Country," then later with "Meadow-Lark" and "Wait for Tomorrow," while another duet by the stars is "Now I Know Your Face By Heart." "Polonaise" is pianoed by Zadel Skolovsky during a rebellion scene. Bois gets something out of "Hay, Hay, Hay," comedy number.

"Polonaise" is the latest costume musical, nostalgic perhaps only to those of continental origin. That may be one reason why it probably won't appeal to the average playgoer, as do some of Broadway's period musicals that have native backgrounds. President Grant was a bit character in the defunct "Mr. Strauss Goes to Boston," but "Polonaise" reaches further back and brings on George Washington. *Ibee.*

Musical 'Volpone'

Click of the "Volpone" revival by a Hollywood group has inspired Erik Charrell to produce a musical version of the old Ben Jonson legend. Kurt Weill will do the score.

Plays Out of Town

Beggars Are Coming to Town

Bridgeport, Oct. 5.

Oscar Serlin production of melodrama in three acts and five scenes by Theodore Reeves. Features Paul Kelly, Luther Adler, Dorothy Comingore. Staged by Harold Clurman; designed and lighted by Jo Mielziner; music, Raymond Scott. Opened at Lyric, Bridgeport, Oct. 5, '45; $3 top.

Maurice ..... Herbert Berghof
Emile ..... Julius Ring
Felix ..... Alfred Linder
Noll Turner ..... Luther Adler
Pasqual ..... Joseph Rosse
Dave ..... E. G. Marshall
Florrie Dushess ..... Dorothy Comingore
Lou ..... Harry Kadison
Ziggie ..... Louis Gilbert
Frankie Madison ..... Paul Kelly
Jonathon Webley ..... Harold Young
Mrs. Bennett Richardson ..... Adrienne Ames
Bennett Richardson ..... Austin Fairman
Wilson's Minstrels ..... Cedric Wallace Trio
Nick Palestro ..... George Mathews
Heinz ..... Tom Pedi
Skinner ..... Arthur Hunnicutt
Goldie ..... Harry M. Cooke

"Beggars" appears headed for an uncharitable reception when it goes to N. Y. town. A modern melter harking back to the Prohibition era, it looked extremely doubtful at its Bridgeport warmup. What impress the entry made it owed to its top players and the Jo Mielziner mounting rather than the spotty and unsteady story. The play tees off magnetically but falls apart in the middle act. Seems irreparable.

Contrast of today's slick big-biz bistro operation with gin-vending of dry '20s provides melodrama's conflict. Set in the de luxe office of a class N. Y. supper club, "Beggar's" brings in Paul Kelly, ex-rum runner done with 14 years' prison on a murder rap, to attempt to resume his old partnership with the nitery's owner, Luther Adler.

Latter tries to buy off the ex-con and turns the club's new cigaret girl, Dorothy Comingore, at him, but Kelly doesn't go for it. The former gunman has an idea he can take over the tough way, but by the second act he is made to understand that night life and the booze trade are not what they used to be, and that he can't muscle into the enterprise of his old partner. After a [illegible] the advice of the cig girl and turns to the straight and narrow. Which ending indicates that maybe Hollywood can do something with "Beggars" if Broadway can't. [Hal Wallis owns it on a $150,000 pre-production deal.]

Back-of-the-house view of club business, with its corporate complexities, name catering and kneeling to columnists, is an excellent reproduction—and probably research—job. There is even a program credit for "Mr. Vincent Sardi's technical assistance for the supper scene," a champagne dinner for Kelly and the cigaret girl.

Entire action, in effectively-lit single-set, spans six hours. Kelly paces the play with a tense, high-keyed portrayal of the disillusioned Prohibition boss who missed up on a revolution when he was in prison, and Adler is precisely right as the feline cafe society boniface. Latter, at this typing, has been in role only a week after withdrawal of Ricardo Cortez.

Miss Comingore makes the most of a role that is not clearly conceived, and she's most attractive as the leggy cigaret girl. The large company did extremely well under Harold Clurman's direction for the first tryout, particularly Herbert Berghof as the world-traveled headwaiter jealous of his small piece of the club, and George Mathews, as a former trigger man. Adrienne Ames, ex-films, is on for a bit. E. G. Marshall's bookkeeper is a stickout character job.

Cedric Wallace trio, sepia rhythm group, plays atmospheric music composed by Raymond Scott in the first act. Just a Serlin splurge.

Title is from a "Mother Goose" rhyme. *Elem.*

Adam Ate the Apple

Santa Barbara, Cal., Oct. 6.

Jess Smith production (in association with Al Crimpet) of three-act farce (five scenes) by Herbert Rudley and Fanya Lawrence. Stars Ernest Truex and Sylvia Field; features Arthur Loft, Gloria Saunders, Jimmie Smith, Lucien Littlefield, Haskell Coffin, Elizabeth Dunne, Ted Donaldson. Staged by Melville Bucke; settings by Richard Jackson. Opened at Lobero theatre, Santa Barbara, Cal., Oct. 5, '45; $3 top.

Showing only occasional flashes of the farce quality that it's supposed to have, "Adam Ate the Apple" is a thoroughly artless and unevenly written legit effort by Herbert Rudley and Fanya Lawrence. In an effort to combine certain elements of "The Male Animal" with "Junior Miss," the authors missed the good fun of both by a long shot.

Ernest Truex and Sylvia Field portray a married couple whose wedding anniversary celebration is disrupted by the return of an old flame of the wife's. He moves in on the family to write a new novel, and his attentions to the wife drive the milk-toast husband into a frenzy of jealousy, which he sidetracks into an effort to prove his willpower by giving up smoking. The nervous tension brought on by lack of the weed and the presence of the sophisticated author (Haskell Coffin) finally cause a blowup and wife, children (Ted Donaldson and Gloria Saunders) and cook (Elizabeth Dunn) leave the husband to sulk and get drunk with his "blood brother" (Arthur Loft). The resulting untangling finds the wife coming back to her husband.

There are flashes of genuine comedy here and there, but from the first act "Apple" degenerates from high comedy, through a third-rate vaudeville routine, to very blue and tasteless burlesque. Truex tries a little too hard to inject humor at times by mugging but otherwise does what he can with the part. Sylvia Field, Lucien Littlefield, Ted Donaldson and Elizabeth Dunn all turn in polished performances. Others could stand for more direction from Melville Bucke. Richard Jackson's interior of a small town home is the most tasteful thing about the Jess Smith production. *Huts.*

Legit Follow-Up

"MARINKA"
(Barrymore, N. Y.)

Jerry Wayne and Edith Fellows are now the young lovers in "Marinka," which shifted during the past week from the Winter Garden to the Barrymore. They've replaced Harry Stockwell and Joan Roberts.

Both give as good performances as possible under the circumstances; the book remains one of those inadequacies that fails to measure up to "Mayerling," the tragic story from which the current version was adapted. The story now is musicomedy, with a happy ending, where the original terminated in what purportedly was a double suicide. The entire show lacks pace, excepting for the ensemble numbers, which are excellent.

Miss Fellows, who will be recalled as a child film star, has grown into a blonde looker with a thin though pleasant voice. She reads lines nicely and even does a terp step or two in the continental manner. Wayne is making a return to the stage from which he's been absent [illegible] having occupied him primarily. He shows a stiltedness in mannerisms from the acting standpoint but his are faults that could be corrected by direction. He is casual and easy-going, and his voice is pleasant, and he wears the uniform of an Austrian officer with dash.

However, the show's main ingredient is comedienne Luba Malina. The madly mugging Russian beaut really stops the show with the couple of numbers that she does, particularly that "Shah" tune. Romo Vincent also goes over in a comedy part as well as handling his tunes well. *Kahn.*

"THE VOICE OF THE TURTLE"
(Morosco, N. Y.)

"The Voice of the Turtle" hasn't been weakened appreciably by the latest of its cast changes. After 78 weeks, John van Druten's three-character nugget continues to be a sparkling, smart play. It's doubtless the lines. It's surely, too, Elliott Nugent's continued valiant contribution of the honest, off-hand GI. And also the femme replacements, Martha Scott (vice Betty Field and Florence Rice) for Margaret Sullavan, and Vicki Cummings for Audrey Christie.

Miss Scott lacks Miss Sullavan's ethereal quality, conveying the young, eager girl with more buoyancy, but she's friendly and appealing, and has the wholesome attractiveness of Miss Sullavan. She also has latter's naivete. Miss Cummings lacks somewhat Miss Christie's finesse, timing, change of inflection and brashness, but she plays the role with less of the "common" suggestion, a good performance. At first Misses Scott and Cummings aren't sufficiently contrasted in voice and manner, but the situation soon adjusts itself. And the play goes off in high. *Bron.*

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'Carrolls' Chi Opening $21,000, 'Tempest' 15G, 'Lucasta' $17,500

Chicago, Oct. 9.

The openings last week weren't as hot as the soothsayers said they would be. World Series crowds didn't start jamming the town till the end of the week, of course, and the Veterans of Foreign Wars weren't tossing their dough around earlier. So, "Two Mrs. Carrolls," scaled for $29,000, got $21,000 in its first eight performances at the Great Northern, and "The Tempest," scaled for $19,500, got $15,000 in its first eight at the Studebaker.

Notices were raves, mostly, for the Shakespeare item, and the same for Elisabeth Bergner's performance in "Carrolls." Latter play itself, however, was panned as "too melodramatic," in spite of terrific audience reaction at the opener, attested by 14 curtain calls for the star. "Tempest" is inked for three weeks only, closing Oct. 20, and skedded to be followed by a "Student Prince" revival Oct. 29.

Bibbest of the hits continue to be "Anna Lucasta," "Carmen Jones" and "Laffing Room Only," with $17,500 (capacity), $28,000 and $41,000, respectively. "Dear Ruth" and "Voice of the Turtle," the two long-termers, got $17,500 and $16,500, despite all the competish, and advances are good. "Good Night, Ladies" got only $9,100, and moves out Oct. 20, thus adding 11 weeks to its original record-breaking 100. "Winter's Tale" relights the Blackstone Oct. 29.

Estimates for Last Week

"Anna Lucasta," Civic (2nd week) (900; $3.60). Smash $17,500, with $50,000 in advance sales cueing a long stay and justifying producer John Wildberg's recently signed year's lease on the Civic.

"Carmen Jones," Erlanger (6th week) (1,500; $4.20). Negro musical—got another $28,000.

"Dear Ruth," Harris (25th week) (1,000; $3.60). Lots competish but [illegible] and advances are okay.

"Good Night, Ladies" (9th week) (1,200; $3). This one's the all-time enigma for Chi, having clicked off 100 weeks in 1942-43, but closing this time after 11. Got only $9,100.

"Laffing Room Only," Shubert (3rd week) (2,163; $4.80). Town's only musical did another great $41,000.

"The Tempest," Studebaker (1,246; $3). Inked in for only three weeks and warmly greeted by crix, it pulled $15,000 in first eight performances. "Student Prince" revival skedded to follow Oct. 29.

"The Two Mrs. Carrolls," Great Northern (1,425; $4.20). Reviewers chalked it up as a personal triumph for Elisabeth Bergner, but didn't like the play; $21,000 in first eight.

"The Voice of the Turtle," Selwyn (53rd week) (1,000; $3.60). Passed first year mark with okay $16,500.

'MILL' FINALES IN L. A. WITH HEFTY 23G WEEK

Los Angeles, Oct. 9.

Despite a return of the hot weather this past week, legit grosses have been more than satisfactory. "Red Mill" went through its second and final stretch at the Biltmore with a hefty $23,000, giving it $43,000 for the fortnight stand before Broadway. Ken Murray's "Blackouts of 1945" cracked out usual $15,400 for the 170th stanza at El Capitan.

Belasco's offering of "Suds in Your Eye" remained steady in the third frame to catch $8,600. "Motel Wives," at the Musart, rang up another $3,900 in the ninth week.

Lee, Hammett Stricken

Two well known Broadway company managers were suddenly stricken within the past 10 days, victims being Al Lee, back with "The Glass Menagerie," Playhouse, and Mel Hammett, who has been handling "Anna Lucasta," Mansfield. Lee suffered a heart attack in a Western Union office; Hammett was taken ill at home.

Lee was removed to Roosevelt hospital, where physicians stated he must remain around 10 weeks, then to rest for an extended period. He recently told intimates that he was going to resign from the job because he could not stand bickering with Louis J. Singer, who co-produces "Menagerie" with Eddie Dowling.

Under a ruling by the Assn. of Theatrical Agents and Managers, Charles G. Stewart, who manages the Playhouse, is allowed to do Lee's work so that the latter can be paid his full salary. Similarly, Nick Holde, general manager of "Lucasta," is acting for Hammett. If the stricken men are unable to resume their duties after four weeks, other managers will be appointed.

'Ruth' Sock $21,300 In 9 at St. Louis

St. Louis, Oct. 9.

"Dear Ruth" wound up a sock one-week stand at the American Saturday (6), nine performances, with the 1,700-seat house scaled to $3.05, grossing approximately $21,300.

"Tobacco Road," which the management on several occasions announced would never again be presented in St. Louis, is on deck again. The saga of the Georgia backwoods, with John Barton in his familiar role of "Jeeter," opened a week at the American Sunday (7). House is scaled to $2.44.

'Therese' Nifty 26G in Philly

Philadelphia, Oct. 9.

Legit business kept up at its terrific pace last week with "Therese" following on "Foolish Notion" as the top-grosser. Le Gallienne-Jory-Witty meller won good but somewhat reserved notices and its trade must be ascribed to local popularity of the cast names rather than crix notices. At any rate, "Therese," on its single week at the Locust did over $26,000, which represented real capacity at end of week. Meller could have stayed another two weeks, which house has open by the way, without any trouble.

Down at the Shubert, "The Hasty Heart," in on ATS subscription for two weeks, grossed $23,000 for its first stanza and should duplicate or beat that mark this week. At the Forrest, "Windy Hill," in its second and last week here, got about $16,000, plenty okay for the [illegible]

This week has two openings—both preems. First is "Girl From Nantucket," opening at the Forrest tonight (9), which is Philly's first musical, and "State of the Union," bowing in tomorrow (10) at the Walnut, which has been dark three weeks.

BANKHEAD STRONG $27,000, PITTSBURGH

Pittsburgh, Oct. 9.

Tallulah Bankhead's name was the big magnet at the Nixon last week and "Foolish Notion" crashed through with sizzling $27,000 for by far the best showing of the early season so far. A subscription play with $10,500 in advance in the till via pre-season sales, the difference was completely Bankhead since show itself got a unanimous panning.

Nixon is dark this week. House had "Dark of Moon," pencilled in for this date at beginning of season but folk musical's decision to stay in New York left house without a show. Kay Francis in "Windy Hill," reopens Playhouse Monday (15), with "State of Union," "Girl From Nantucket" and "Hasty Heart," following.

'Okla.!' $39,800, Balto

Baltimore, Oct. 9.

Smashing out an even bigger second week, due to an added Sunday show, than its capacity first round of $34,000, "Oklahoma!" garnered a walloping $39,800 at Ford's here last week. All this in spite of a previous week's run last season.

In currently is Ruth Chatterton's production of "Windy Hill," starring Kay Francis, with Patsy Ruth Miller, the author, and Roger Pryor, also included in the cast.

'Angel St.' 12G, Mont'l

Montreal, Oct. 9.

"Angel Street" did fairish $12,000 for week's run at 1,579-seat His Majesty's theatre. Show closed Saturday (29) and moved on to Ottawa and Toronto.

Next Saturday (13) will see world preem of censor-troubled "Strange Fruit."

Chi Tix Agcy. Takeover

Chicago, Oct. 9.

One of the two biggest ticket outfits in Chicago became the biggest last week when Florence Barnes took over the estate of the late Charles J. Cole.

Right to sell latter's estate to Mrs. Barnes for $5,000 was granted Cole's sister, Mrs. Anne Ward, administratrix of his estate, by Judge Fred Adams of Probate Court in suburban Joliet, Ill.

Current Road Shows

(Period Covering Oct. 8-20)

"Adam Ate the Apple"—Geary, Frisco (8-13).

"Angel Street" — Aud., Stamford (8); Klein Aud., Bridgeport (9); Lyric, Allentown (10); Lyric, Richmond (11-13); Center, Norfolk (15-17); Acad., Roanoke (18); Aud., Charleston (19); Randolph-Macon, Lynchburg (20).

"Are You With It?"—Shubert, Philly (17-20).

"Beggars Are Coming to Town"—Wilbur, Bost. (8-20).

"Blackouts of 1945"—El Capitan, Hollywood (8-20).

Blackstone—English, Ind'polis (8-13); Cox, Cinn. (14-20).

"Blossom Time"—Mosque, Peoria (8); Pkway, Madison (9); Aud., St. Paul (10-11); Lyceum, Minneapolis (12-15); City Aud., Bismarck (16); Babock, Billings (18); Grand, Gr. Falls (19); Fox, Butte (20).

Boston Grand Opera Co.—Lyric, Bridgeport (18); Court Sq., Springfield (16-17); Aud., Worcester (18-19); Aud., Portland (20).

"Carmen Jones" — Erlanger, Chi. (8-20).

"Caviar to the General"—Playhouse, Wilmington (18-20).

"Dear Ruth"—Harris, Chi. (8-20).

"Dear Ruth" (2nd Co.)—Music H., Kansas City (8-13); City Aud., Pueblo (15); Chief, Colo. Springs (16); Aud., Denver (17-20).

"Desert Song"—Capitol, Yakima (8); Fox, Spokane (9-10); Aud., St. Paul (13-15); Lyceum, Minneapolis (16-20).

"Dunnigan's Daughters"—McCarter, Princeton (19-20).

"Foolish Notion"—Erlanger, Buffalo (8-11); Aud., Rochester (12-13); Cass., Det. (15-20).

Gilbert & Sullivan—Opera House, Bost. (8-20).

"Girl from Nantucket"—Forrest, Philly (8-20).

"Good Night, Ladies"—Blackstone, Chi. (8-20)

[illegible] Shubert, Philly (8-13); Community, Hershey (15); Rajah, Reading (16); Lyric, Allentown (17); Strand, Ithaca (18); Aud., Rochester (18-20).

"Laffing Room Only" — Shubert, Chi. (8-20).

"Life With Father"—Ford's, Balto. (15-20).

"Next Half Hour" — McCarter, Princeton (13); Nat'l, Wash. (15-20).

"Oklahoma!"—Shubert, New Haven (8-13); Bushnell, Hartford (15-20).

"Rebecca"—Mayfair, Portland (9-10); Temple, Tacoma (11); Royal, Victoria (12-13); Strand, Vancouver (15-16); Metro, Seattle (17-22).

"Rugged Path"—Nat'l, Wash. (8-13); Plymouth, Bost. (15-20).

San Carlo Opera Co.—Virginia, Wheeling (8); Stambaugh, Youngstown (9); Music H., Cleve. (10-14).

"School for Brides"—State, Raleigh (8); Nat'l, Greensboro (9); Carolina, Charlotte (10); Aud., Columbia (11); State, W. Salem (12); Acad., Roanoke (13); Bijou, Knoxville (15); Aud., Chattanooga (16); Ryman, Nashville (17); Coliseum, Evansville (18); Aud., Memphis (19-20).

"Spring in Brazil"—Shubert, Bost. (8-20).

"Strange Fruit" — His Majesty's, Montreal (15-20).

"State of the Union" — Walnut, Philly (10-20).

"Student Prince"—Royal Alexandra, Toronto (8-13); Hanna, Cleve. (15-20).

"Tempest" — Studebaker, Chi. (8-20).

"Ten Little Ind'ans" (1st Co.)—Copley, Boston (8-20).

"The Assassin"—Plymouth, Bost. (8-13).

"The Bad Man"—Convention H., Tulsa (8); Shrine Aud., Oklahoma C. (9-10); Arcadia, Wichita (11); State Aud., Emporia (12); Mem., Aud., Salina (13); Amer., St. Louis (14-20).

"The Only Girl"—Biltmore, L. A. (8-20).

"The Secret Room"—Shubert, New Haven (18-20).

"The Winter's Tale" — Colonial, Bost. (8-20).

"Tobacco Road"—Amer., St. Louis (8-13); Davidson, Milwaukee (14-20).

"Two Mrs. Carrolls"—Gr. Northern, Chi. (8-20).

"Voice of the Turtle"—Selwyn, Chi. (8-20).

"Windy Hill"—Ford's, Balto (8-13); Nixon, Pitts. (15-20).

'Rebecca' 18G, Frisco

San Francisco, Oct. 9.

Diana Barrymore, in "Rebecca," grossed a very sweet $18,000 at 1,550-seat, $3-top Geary.

Next door, in 1,776-seat Curran, the Theodore Bachenheimer-James A. Doolittle "Song without Words" dropped to ordinary $17,000 at $3.60 tops.

B'way Dips; 'Roots' Capacity 19G In 1st Full Week, 'Ryan' Slips To 12½G, 'Adano' Slides to Red 13G

There was some offishness on Broadway last week with no special explanation for variance. Hotels are still jammed and midtown spots claim that will be the condition up to the December holidays. Surprise closing is "A Bell for Adano," due off next week. Some of the new shows which were panned are doing better than expected.

"Deep Are the Roots" looks like the first hit of 1945-46, business building to capacity. Generally, so far, the new season has been distinctly sluggish and the holdover hits look safe indefinitely. "Polonaise" got an unfavorable press.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Bell for Adano," Cort (34th week) (D-1,063; $4.20). Will close after another week; business dropped suddenly to bit over $13,000, which means red operation; "Caviar to the General," next attraction.

"Anna Lucasta," Mansfield (58th week) (D-1,041; $3.60). With a different cast (original is in Chicago) business leaped over $20,000; standees.

"Bloomer Girl," Shubert (53d week) (M-1,328; $5.40). There's generally a line at the boxoffice and agencies continue active sale of tickets for this favored run musical; eased off but still big; $31,000.

"Carib Song," Adelphi (1st week) (M-1,434; $4.80). One of the new shows doing fairly well despite first night's unfavorable reception; first full week around $19,000.

"Carousel," Majestic (25th week) (M-1,681; $6). Bettering the 200-performance mark and aimed through season; top grosser topping $49,000.

"Dark of the Moon," 48th Street (29th week) (D-1,329; $4.20). Sticking to moderate coin, with pace around $11,000.

"Dear Ruth," Miller (43d week) (C-930; $4.20). Somewhat overestimated but doing excellent business here and on road; rated around $17,000.

"Deep Are the Roots," Fulton (1st week) (946; $4.20). Looks like first drama hit; first full week's takings quoted around $19,000.

"Follow the Girls," Broadhurst (78th week) (M-1,179; $4.80). Bit off last week but sturdy $28,000.

"Harvey," 48th Street (49th week) (C-925; $4.20). Nothing can stop this comedy smash, which is getting well over $19,000 every week.

"Hats Off to Ice," Center (65th week) (R-2,944; $1.98). Celebrating the start of the fifth season of skating revues in this Radio City spot; big, around $31,000.

"I Remember Mama," Music Box (52d week) (CD-940; $4.20). Completing year's run mark and aimed through another season; rated over $21,500.

"Late George Apley," Lyceum (41st week) (C-993; $4.20). For a show that layed off during the summer, business okay; about $12,000.

"Life With Father," Bijou (305th week) (C-630; $3.60). Eased off last week but satisfactory $9,500 in this spot.

"Live Life Again," Belasco. Disappeared after two performances.

"Marinka," Barrymore (12th week) (O-1,115; $4.80). Gross dropped as expected when moved from the Winter Garden (now in pictures); fairly good at around $21,500.

"Oklahoma!", St. James (132d week) (M-1,522; $4.80). Champ run musical is clicking to more than $31,000 every week.

"On the Town," Beck (41st week) (M-1,214; $4.80). Dipped with the field last week but turned in excellent count of $29,500.

"Polonaise," Alvin (O-1,334; $4.80). Opened Saturday (6) night; doubtful press.

"Song of Norway," Imperial (59th week) (O-1,427; $6). No doubt about strength of run musical to command big money for months to come; dipped but big $39,000.

"The Glass Menagerie," Playhouse (27th week) (CD-865; $4.20). Last season's prize winner getting over $18,500; all house can hold.

"The Ryan Girl," Plymouth (2d week) (F-1,075; $3.60). Another show that didn't get first-night plaudits; slumped after strong first week; under $12,500.

"The Voice of the Turtle," Morosco (79th week) (C-939; $3.60). Hardly any difference in pace of three-person play, now in third season; $19,000, virtual capacity at scale.

"Therese," Biltmore (C-920; $4.20), presented by Victor Payne-Jennings and Bernard Klawans; written by Thomas Job; promising out of town; opened last night (9).

"Up in Central Park," Broadway (36th week) (M-1,900; $6). Looks safe well into new season, business having improved greatly during past month or so, but skidded to $36,500 last week.

"You Touched Me," Booth (1st week) (C-712; $4.20). Appears to have fair chance; $12,000; okay in this spot.

'Stude Prince' Fine $22,000 in Detroit

Detroit, Oct. 9.

"The Student Prince" held up fine at the Cass in its second week despite a world series crowd that preferred the night spots and hotels to the theatre. Business totaled $22,000 after a first-week $23,000. Rialto is darkened this week.

Next entry at the Cass is Tallulah Bankhead in Philip Barry's "Foolish Notion," Monday (15).

Berle-'Brazil' 37G Despite Hub Pans

Boston, Oct. 9.

Hefty ballyho boosting advance sales of tickets at $6.60 top Saturdays and $4.80 top weekdays, against the usual $4.80 and $4.20, coupled with Milton Berle's own personal draw, offset floperoo reviews for "Spring in Brazil" at Shubert last week. As a result, the first week's biz reached $37,000, breaking house record. Musical has been cut 40 minutes on basis of adverse reports. Here at least another week.

The Ballet Theatre dropped from last year's success, grossing $29,000 for one-week stand at Opera House. Favorable notices made no difference to "The Assassin," Irwin Shaw's Admiral Darlan drama at Plymouth. Gross for first week only $5,000. At [illegible] Cooper's Left Hand folded, at least temporarily, with gross of only $7,500 against $10,000 the first week. "Ten Little Indians," at the Copley, dropped $1,500 for a new gross of $11,000.

'RUGGED PATH'-TRACY WOW $29,500 IN D. C.

Washington, Oct. 9.

"The Rugged Path," the new Robert E. Sherwood play with Spencer Tracy, did $29,500 on eight performances at the National theatre last week. Only dissenting voice was the Washington Times-Herald, whose critics, slugged the new play Tuesday morning, to be followed by George Dixon's blast on Thursday. They claimed the play suited New Dealers and leaned too far left.

"The Next Half Hour," with Fay Bainter, has a mountain of mail orders.

'Winter's Tale' Mild $7,500 in Buffalo

Buffalo, Oct. 9.

"Winter's Tale," in five performances at the Erlanger last week, got below $7,500 at $3.60 top.

Figure was mild.

Doll to Rejoin Todd

Sgt. Bill Doll of the Army Air Force is expected to be out of uniform this month and will then rejoin the Michael Todd office as senior press agent. He was kept on the staff while in uniform, Mort Nathanson having replaced with the understanding that when Doll was discharged by the Army the latter would resume his post. Nathanson will be retained and assigned other duties.

Todd kept Doll on the payroll continuously. Once when he visited the showman's office there was an argument between them, and the p.a. told the manager "what he could do with the coin." Some months later there was an armistice between them and upon calling at the office, Jim Colligan, the general manager, told Doll that his weekly checks had been put aside for him regardless of the friction. Dick Williams, also in the service, will go back to the Todd fold in Doll's office.

'DESERT SONG' 27G, SEATTLE

Seattle, Oct. 9.

"Desert Song," scaled from $4 at the 1,500-seat Metropolitan, started slowly but finishing better though still disappointing at $27,000 in 10-day engagement.

"Vanities" 8G, Denver

Denver, Oct. 9.

"Earl Carroll's Vanities" did a good $8,000 at the 3,271-seat auditorium with a top of $3.60, although football Friday night hurt some.

OBITUARIES

BEATRICE KAUFMAN

Mrs. Beatrice Bakrow Kaufman, 51, writer and editor and wife of George S. Kaufman, playwright-stage director, died of a cerebral hemorrhage Oct. 6 at her home in New York. She had been ill only a week. Her husband had been directing rehearsals of the Mary Chase play, "The Next Half Hour," for Max Gordon, when notified of her death and was deeply stunned.

Couple were married in 1917 when Kaufman was drama reporter for N. Y. Tribune and three years before he clicked with his first play, "Dulcy," in which he collaborated with Marc Connelly. About the same time Mrs. Kaufman did publicity work for Norma and Constance Talmadge, film stars. After that she had been chief playreader for Al. H. Woods and later headed the editorial department of Boni & Liveright, publishers. In the intervals of work for various other publishers she wrote humorous sketches for The New Yorker, was eastern story editor for Samuel Goldwyn, fiction editor of Harper's Bazaar. She also was co-author of two plays, "Divided By Three" and "The White-Haired Boy," and with Joseph Hennessey edited "The Letters of Alexander Woolcott," having been one of Woolcott's best friends.

Services were held Monday (8) morning, when the chapel of Campbell's, N. Y., was thronged with show business well-knowns. Paying their respects, too, were persons outside of the theatre, including Bernard Baruch, former N. Y. Mayor Jimmy Walker and present Mayor LaGuardia, plus those prominent in literati circles.

In addition to Rabbi Jonah Wise, a eulogy was spoken by Moss Hart, long the playwrighting team-mate of Kaufman. Body was cremated.

Mrs. Kaufman had a capacity for enduring friendships. Bennett Cerf, the publisher and raconteur, sums it up when he reveals that "Beatrice Kaufman's love of life and laughter, her abiding interest in the affairs of a myriad of friends, were so great that it will be a long time before they realize she is gone. She was the core and connecting link of scores of people in every walk of life who owe some of their success today to her ever-ready counsel and sympathy when the going was roughest. Part of the fun of doing things was telling Beatrice about them. Her death will leave an unfillable gap in our lives."

MABEL AMBER

Mabel Amber, 59, retired legit actress, died Oct. 7 at the Actors' Fund Home, Englewood, N .J.

She made her first stage appearance under management of Augustin Daly in Pinero's comedy, "The Magistrate," in 1889. Soon after she played leading roles with Robert Mantell under the management of William A. Brady.

A year later she was supporting Louis James in classic repertory following Marie Wainwright. Then began a long association with Nat C Goodwin, with whom she toured in "The Nominee," "A Gay Divorcee," and in the original production of Augustus Thomas' "In Missouri."

About that time H. M. Palmer and William A. Brady signed her for "Trilby," which she toured in for two years. Later she appeared with James K. Hackett in "The Tree of Knowledge" and "Rupert of Hentzau." Again under the management of Brady, she played Eliza in "Uncle Tom's Cabin." Her last engagement was in "Just Out of College."

WILLIAM T. KENT

Billy Kent, 59, vaudeville and musicomedy comedian, died in New York, Oct. 5. After beginning his career in a circus at the age of 14 he had matriculated in practically every branch of show biz, ranging from burlesque to become one of the topflight comedians in Broadway musicals.

He is probably best remembered for his performances in "Rose Marie," "Funny Face," "Lady Be Good," "Good Morning, Dearie," and "Battling Butler."

In 1929 he went to Australia to appear in "Whoopee," but was back on Broadway the following season in "Girl Crazy." After that he went to Hollywood and appeared in the films, "King of Jazz" and "Scarlet Letter." He later appeared in Shubert revivals of "Student Prince" and "Blossom Time" for several seasons, until last year, when forced to withdraw because of poor health.

Survived by his widow and a married daughter.

SAMUEL WOLF SMITH

Samuel Wolf Smith, 57, head of British Lion Films, died in London, Oct. 8 following a long period of ill health. He had suffered from high blood pressure. Smith had been a pioneer in the exploitation and sale of British pictures in Canada. He was managing director of Anglo-Canadian Distributors, having entered the film business in Canada in 1910. Smith returned to England about three years later to establish himself as exporter, distributor and producer of pictures.

Formerly head of Kinematograph Renters Society, he also was on the film advisory committee of the British Board of Trade.

British Lion distributed Republic Pictures product in Great Britain, and Smith had returned only about two months ago from the U. S. after completing a five-year releasing deal.

LOUIS J. BENDER

Louis J. Bender, 71, pioneer in exhibition and film delivery business, died last week at the home of his daughter at Lancaster, Pa.

Back in 1915, Bender and George F. Callahan, founded Exhibitors Service Co., and was secretary-treasurer for a decade. He was a director of the old Western Penna. Amusement Co., indie theatre circuit, and when this outfit was dissolved, Bender purchased the Grant theatre, Pittsburgh, in 1931. For some time, the house was managed by a nephew, Floyd Bender. Two years ago, it was leased to Dick Brown, Jim Jaffurs and William Anst.

He is survived by a daughter, sister and [illegible]

HAROLD WARD

Harold Ward, 57, N. Y. agent for 20 years, was found drowned in Lake Hopatcong, N. J., Oct. 2, after a three-day disappearance, by a local searching party. Theory is that Ward, last seen alive Saturday (29), when he went out to do some work on his dock by the lake, was overcome by a dizzy spell and fell in. Suicide is discounted by associates.

Ward was connected with Frank Wirth for 10 years, prior to that having been with Bill Schilling and Johnny Singer. He started in showbusiness as straight in the Lander Bros. act.

Survived by his widow Blanche, also in showbusiness at one time as member of a posing act. Burial was in Morristown, N. J., Saturday (6).

DANIEL ROBINS

Daniel Robins, 70, Warren, Ohio, theatre owner, died, Oct. 5, in Youngstown after brief illness. He was president of Robins Enterprises Co., Robins Amus. Co., and Daniel Theatre Corp. which operated six theatres in Warren and Niles, Ohio.

In 1902 he established a small theatre in New Castle, Pa., in partnership with Abe Warner, one of the Warner Bros. He also opened the first film theatre in Youngstown in 1906. In 1922 he took over the Duchess theatre in Warren.

Sister and two brothers survive him.

CHARLES L. THOMSON

Charles L. Thomson, 58, account executive with station WMCA since 1941, died following a brief illness on Oct. 7 at his home in New York. Prior to coming to WMCA he was for many years with the advertising department of the New York Sun.

Survived by his widow, a son, Lt. Rodney H. Thomson, an aide to Brig. Gen. W. W. Irvine, and a daughter, Alice Thomson Peters, who is with a USO "Junior Miss" company overseas.

POLLY PATTERSON

Polly Patterson, 49, known to newspaper readers as Prudence Penny, died Oct. 5 at her home in Los Angeles, following a heart attack.

Since last April she had been airing her home economics program over KMPC. Among her other accomplishments were two published cook books and an Academy award, won for "Penny Wisdom," a Pete Smith short at Metro.

CHARLES W. MARSH

Charles W. Marsh, 60, veteran exhibitor, died last week at his home in Wheeling, W. Va. A theatre owner for some time, his Marsh in Wheeling has been operated in recent years under lease to Michael C. Halm, who also operates another theatre there.

FRANK C. TABLER

Frank C. Tabler, motion picture theatre owner and manager in St. Louis, died at his home in that city last week.

In recent years Tabler and his son, Clay H. Tabler, operated the Arcade Airdome in St. Louis. Tabler was once connected with Essanay in Chicago and manager of the old General Film Co.

MRS. CAROLINE CAGNEY

Mrs. Caroline Cagney, 65, mother of James Cagney, died at her home in Hollywood, Oct. 9, following lengthy illness. Surviving her, besides the actor, are three other sons, Dr. Edward Cagney, Dr. Harry Cagney, and producer William Cagney, and one daughter, Jeanne Cagney, also an actress.

HUGO ANGELO

Hugo Jacchia, 61, vaude performer and minstrel man, known professionally as Hugo Angelo, died Oct. 2, at Hudson, N. Y.

He was born in London, where he entered show biz as a singer. After coming to the U. S. he appeared in Hi-Henry and Primrose and West minstel shows

JACQUES VAN STRATEN

Jacques van Straten, 64, auditor for Metro International, died, Oct. 9, in Brooklyn, of a heart ailment. He had been with Metro since 1926, originally abroad and for a time was with Station WHN.

He is survived by a widow and daughter.

HYMAN MEYER

Hyman Meyer, 70, one-time vaudeville actor, died Sunday (7) at Lakewood Manor sanitarium, Hollywood. Surviving are two sons, Marco and Donald, both in armed forces; a sister, Esther Wolff, and a brother, [illegible]

LOUIS MOSES

Louis Moses, 45, brother and associate of Charles Moses in operation of Staten Island and Brooklyn theatres, died Oct. 8 after a heart attack.

He was unmarried.

ALEXANDER SCHONBERG

Alexander Schonberg, 59, stage and screen actor, died Oct. 1, at his home in Hollywood.

He entered motion pictures 15 years ago after stage careers in Poland and New York.

EDGAR ALLEN

Edgar Allen, 60, former chief booker of the William Fox vaude circuit, died after a heart attack in New York Oct. 7.

Further details in Vaudeville section.

Konstantin Wunderle, 78, widely known as a yodeler of Swiss folk songs, died Oct. 2 at his home in Hollywood.

Va. Seen Planning 'Lost Colony' Rival

Raleigh, N. C., Oct. 9.

Word comes through unofficial, but believed to be authentic channels, that Virginia has abandoned hope of adopting the entire Roanoke Island historic record and the "Lost Colony" drama, but intends to establish a similar and rival program at Jamestown.

It is understood the Virginia group is negotiating with Paul Green to write a drama based on the first permanent English settlement in the new world at Jamestown, in 1607 —thirty years after the abortive effort of Sir Walter Raleigh to establish a colony on Roanoke Island. Tentative plans call for an outdoor theatre on the banks of the James River very similar to the one at Fort Raleigh on Roanoke Sound. Theme of the drama and its popular appeal would be almost identical with that of the "Lost Colony."

BIRTHS

Mr. and Mrs. Kane Lynn, daughter, Hollywood, Oct. 4. Child is granddaughter of Ben Piazza, RKO casting chief.

Mr. and Mrs. Ray Girardin, son, Boston, Sept. 28. Father is production manager at station WEEI, Boston.

Mr. and Mrs. Walter MacEwen, son, Hollywood, Oct. 3. Father is a film producer.

Mr. and Mrs. Russ Brown, daughter, Chicago, Sept. 30. Father is vocalist on station WBBM, Chicago.

Inside Stuff—Legit

New Yorkers, including several drama critics, have been sounding off, informally as well as in print, on vagaries of out-of-town crix regarding tryouts, with Philadelphia and Boston playcatchers getting brunt of the blame for bad steers. Unanimous Philly raves (including "Variety's" Quaker mugg) on "The Ryan Girl" were particularly commented upon, as well as the Boston huzzahs on "Mr. Strauss Goes to Boston" and "You Touched Me."

PM's Louis Kronenberger, reviewing "Ryan Girl," began by saying that Philadelphia, "though admittedly the world's foremost authority on what's old-fashioned, isn't nearly as good a judge of what is juicy," and ended his notice with: "The best I can say of the show is that it would very likely meet with favor in Philadelphia." "Ryan Girl" got two okay notices out of nine N. Y. reviews, others definitely thumbing it down.

"Polonaise," second major musical to arrive this fall, drew a doubtful press after bowing into the Alvin, N. Y., last Saturday (6), but a strong advance sale, plus many parties, may help override the notices. Claimed that 80 theatre parties were booked for the show before opening, advance being $150,000.

Reported that the show is so highly hooked up that little profit can be earned even if business approximates capacity. W. Horace Schmidlapp, who presents "Polonaise" in association with Harry Bloomfield, hails from Cincinnati and is rated a millionaire. Opening-night top was $9.60, scale thereafter being $6, a high rate for operetta.

Stella Adler gets staging credit for "Polonaise," the Jan Kiepura-Marta Eggerth operetta, after Major Edward Duryea Dowling started it. Much backstage temperament attended this musical.

Small display ads appeared in the theatre sections of the N. Y. Times and Herald Tribune recently for the Windmill, a theatre, Piccadilly Circus, London, but mention of the English metropolis was absent. Copy read: "Now in its 14th year, we never closed," that referring to the fact that the little revue house played throughout the war, although buildings close by were bombed during Nazi air raids. Name of the current revue was not named but the show was billed as "A Vivian Van Damm Production." That led some readers to incorrectly believe a motion picture was there.

A play based on the Windmill was presented last season on Broadway by Gilbert Miller, being called "Heart of a City," but it didn't do so well, Columbia Pictures bought the rights and produced the film under the name of "Tonight and Every Night" with Rita Hayworth.

Third edition of Teresa (Terry) Heyden's legit players guide—but the first sponsored by Equity—has been made available to producers, casting directors, agents and others. There are 1,050 photos of players, with biographical data. Cost of representation is $6, the guide being said to be a non-profit venture.

The group listings: leading women, ingenues, young leads, character women, comediennes, children—girls; leading men, juvenile leads, character men, comedians, children—boys. In addition there are alphabetical listings of stage managers and directors. Telephone numbers of artists are carried, with their addresses and the talent organizations to which they belong.

It was Lee Shubert's intention to tour "The Wind Is Ninety," which he kept lighted at the Plymouth, N. Y., through the summer despite mild takings all the way, but several leads refused to go on the road. When the tearjerker finally closed recently the setting went to the storehouse. "Ninety" was slated for Theatre Guild-American Theatre Society subscription bookings and it was hoped to recoup some of the losses thereby.

Production cost more than usual for a one-set drama, setting including a revolving stage originally, but that was subsequently eliminated. Albert de Courville staged the play and was said to be in on the managerial end. With road losses (Boston) and New York, indicated red was around $75,000.

Chi's six drama critics proved themselves as unpredictable as ever last week when four of them shubbed Elisabeth Bergner in her first local appearance to review "The Tempest," opening the same night. Crix who passed up Miss Bergner's Chi bow (in "Two Mrs. Carrolls") for Shakespeare were Bob Pollak of the Times; Ashton Stevens, Herald-American; Claudia Cassidy, Tribune; and Bill Leonard, Journal of Commerce. First-night writeups on Miss Bergner were by Henry Murdock, Sun, and Bob Casey, News.

When a list of its membership was submitted by the League of New York Theatres, the name of Billy Rose was pencilled out. Rose explained that while he isn't a member personally his "Carmen Jones" (now in Chicago) belongs and dues are paid for the show. He added that he doesn't like to attend meetings, but will probably join the League anyhow.

League's membership looks extensive but actually isn't, for there are many names of defunct corporations and inactive managers. It was planned to weed them out years ago but that matter was never attended to.

Charles Burke, in advance of the San Carlo Opera Co., accomplished the unusual by selling a performance in Fort Wayne, Ind., to the local police department. He says that it is the first time he ever knew that beat-pounding burglar-snipers went in for the fine arts. It's to be a benefit for the cops' beneficial fund. Performance is to be "Carmen," dated Oct. 15 at the Quimby auditorium.

Eddie Scanlon, stage manager of "Follow the Girls," Broadhurst, N. Y., is quitting. Says he has contended with stage mothers without too much trouble for years, but can't buck a stage father, namely Gertrude Niesen's pop. Latter has long been known to be zealous in safeguarding his star-daughter's interest in "Girls."

Scanlon has been engaged to stage three USO-Camp show musicals.

Spencer Tracy's debut in "The Rugged Path" brought out the society hoi-polloi at the National, Washington, last week. Katharine Hepburn was in the second row. Also present were Senator Arthur C. Vandenberg, Steve Early, former secretary to President Roosevelt; William Hassett and George Allen, of the White House staff, and Gen. George C. Marshall, chief of staff of the U. S. Army.

Recent listing of Broadway boxoffice staff was supplied by Morrie Seaman and Jimmy Murphy of Treasurers and Ticket Sellers union, though the Assn. of Theatrical Agents and Managers was inadvertently mentioned. Previous listing of press agents and managers was compiled by Milton Weintraub and Oliver Sayler of ATAM.

Cheryl Crawford may abandon the musical "Futurosy," she has on her agenda because of casting difficulties. Musical has lyrics by Ogden Nash, book by S. J. Perelman and Al Hirshfeld, and music by Vernon Duke.

MARRIAGES

Jane Zeiser to Dick Mershon, Los Angeles, Sept. 25. Bride and groom are skating team in "Ice Follies."

June Ealy to Capt. Fernand Bachler, New York, Oct. 4. Bride is showgirl at Copacabana, N. Y.

Sheila Ryan to Allan Lane, Las Vegas, Nev., Oct. 6. Bride and groom are film players.

'Desert Song' for Chi

Chicago, Oct. 9.

Edwin Lester's West Coast revival of "The Desert Song" was inked last week to fill the gap between Chicago Opera Co. season here and the Dec. 25 opening of Ballet Theatre at the Opera House.

Walter Cassel of the Met has the "Red Shadow" role, with Dorothy Sandlin femme lead.

Broadway

Judy Canova's mate, M/Sgt. Chet Englund, back from Berlin.

Clifford C. Fischer resting up at his Jersey home for a spell.

Daughter of Sam Zolotow (N. Y. Times), married Sunday (7).

WB director Irving Rapper in town for a week seeing the shows.

First luncheon of the new season of The Celestials next Tuesday (16)

Harlow Peters named eastern rep for Ed Scofield's new public relations setup.

Taylor Holmes now playing the emperor in "Marinka" at the Barrymore theatre.

Victor Francen, Warner Bros. contractee, on a N. Y. holiday. He drove across country.

Bennett Cerf (Random House) will publish Abe Burrows' zany song lyrics in book form.

Meyer Davis has a piece of the new Mary Chase show which Max Gordon is producing.

Publicist Ivan Black writing a farce about a Broadway producer; has two acts finished.

Terry Heyden has the miseries with an impacted tooth that one dentist couldn't extract.

Abe (Franchot) Cohen, Shuberts' ex-Chi manager, in town preparatory to making a new connection.

George Marion, Jr., putting finishing touches to new musical play. Story has to do with college football.

Playbill assigned George Freedley, drama critic of the N. Y. Morning Telegraph, to pen weekly theatrical chatter colmn.

John A. Van Orman and Pepe Casanova, formerly at Buchanan ad agency as art executives, have opened their own studios.

Bill Stern, NBC sportscaster, scripting a tome of short sport stories, also signed to pick the all-America grid team for Look.

Legit p.a. Gerald Goode writing a book on ballet for Simon & Schuster, while waiting for plans on production of two plays to materialize.

Today's Satevepost has a piece by Alva Johnson on Tommy the Cork (Corcoran) which touches on l'affaire WMCA (Donald Flamm).

Ian Cosman, N. Y. City policeman, makin' his grand opera debut Sun. (14), as tenor lead (Turiddu) in "Cavalleria Rusticana" at City Center.

The Ted Friends (Dorothy Kay) now own Sierra Press in Frisco (her home town) after the ex-N. Y. Mirror nitery editor sold out his Lassen Advocate in Susanville, Calif.

Laudy Lawrence, who flew to the Coast, where his mother died, back to Paris, where he is still an OSS consultant. He's due out of the service shortly to ally with Sir Alexander Korda.

Arthur Kent, who took over Lawrence Brooks' role of Edward Grieg in "Song of Norway" (Imperial) Monday (8) for two weeks, is still on Metopera roster. Recently out of Army, with rank of major.

Ginrummy battle-of-the-century was columnist Louis Sobol vs. restaurateur Toots Shor, with Jack (21) Kriendler and Dave Marx on one side and Selznick's Jack Goldstein betting on Shor, the winnah.

Louis Lurie, the Frisco financier, had fun in Barney Klawans' office one day last week playing office boy, answering phone calls, etc., while Klawans was in Philly attending the "Therese" premiere there.

Karl Bernstein, drum-beater with a flair for picking titles for his producers' shows, comes up with another one, his latest being "Billion-Dollar Baby" for the forthcoming Comden-Green, Gould musical.

Howard (Bucky) O'Neill, of Emerson Yorke Studio, in Tennessee to direct "Bill Bailey and the Four Pillars," a J. P. McEvoy story in Reader's Digest, being produced for Office of Inter-American Affairs.

Evelyn Vernon (Mrs. Bob Johnson) lost her purse in a taxi en route to the Waldorf Saturday night (6) for the Edgar Bergen show. Contents valued at around $16,000 including a $7,300 compact, her wedding gift.

Rem Olmstead, featured dancer in "Polonaise," was classmate of Sally Craven (Mrs. Tony deMarco) and her brother at UCLA. Olmstead, who was on the UCLA Coast championship grid team in 1936, is writing a book on "From Football to Ballet."

Minneapolis

By Les Rees

Duncan Sisters into Hotel Radisson Flame Room.

W. A. Steffes planning winter trip to South America.

Orpheum has Count Basie and Gene Krupa bands underlined.

Paramount held invitation screening of "Kitty" at Granada theatre here.

M. A. Levy, 20th-Fox district manager, to Des Moines for sales conference.

W. H. Workman, M-G-M branch manager, to Cleveland to attend funeral of his father.

Son of Max Torodor, independent neighborhood exhibitor, appointed to U. S. Naval Academy.

North Central Allied now claims 200 theatre members, including all but one Twin City independent house.

Hotel Nicollet Minnesota Terrace has Mary Healy, Jack Herbert and Barry & Collette, with Paul Williams orch.

Town will get at least three legit roadshow attractions this month—"Maid of Ozarks," "Blossom Time" and "Desert Song."

London Jam Sesh

Continued from page 1

hours. Classics such as "Body and Soul," "Sweet Georgia Brown," "Is You Is, Or Is You Ain't My Baby," "Don't Be That Way" were served up in a manner which would have made it difficult for the authors to recognize their own works.

House was in very responsive mood, with Pat Taylor, in a box, playing lead in swooning and swaying to trumpet, drums and sax accompaniment. To add tone to proceedings, many theatrical and concert celebrities were invited, including Richard Tauber, who stood it well for two hours, after which he threw in the towel.

Despite this innovation, band and audience suspended operations for the usual tea session; even this could not kill the centuries old custom.

Interesting members of outfit were Jack Parnell, nephew of Val Parnell, managing director of General Theatres and Moss Empires, who recently won an open competition on drum swinging, but has not yet been "discovered" by his uncle; and Ray Ellington, who claims relationship to the more famous Duke. This guy can sing 'em and swing 'em, and is certainly maintaining the family prestige.

Show will be regular feature fortnightly, with first attempt an undoubted success, as it grossed $1,600, which is more than the London Philharmonic Orchestra took in at recent Sunday concert here.

Negro Performers

Continued from page 1

as film productions for the same reason. Latest instance given is that of Anne Brown, who turned down the Lena Horne role in "St. Loo." Show circles feel that if this continues, all gains, artistic and economic, made by the Negro performer in the theatre will be nullified.

Negro circles say that White's actions are inconsistent. While barring "St. Loo" he approved "Strange Fruit." White's daughter, Jane, has an important role in the latter.

Latest development is the writing of a circular letter to Negro papers, organizations and individuals, by Mabel Roane, an executive of the Negro Actors' Guild. Action was taken as an individual and not as an NAG exec. She declares that the Negro performer can best serve the race by assuming roles and then suggesting a method of projection that will give the part the necessary dignity. It has worked in many cases, she said. In the meantime, she declares, the press' action is bringing economic chaos to performers.

Miss Roane is attempting to form an inter-racial committee to judge Negro plays and performances. Action of such a committee would be bettter than arbitrary action by one individual.

Panama Sapolios

Continued from page 1

are allergic to the rep a Panama nitery booking carries.

Cowes, who took over the Casanova about 18 months ago, declared that he wouldn't be associated with anything that is not run on par with the best American clubs. He and his father are prosperous furniture manufacturers and cannot afford to jeopardize their reps.

In an effort to get acts, top salaries are being paid, plus plane transportation. In case of dispute a contractual clause permits the American consul there to be the arbiter.

Conditions in Panama, he said, are good, despite departure of American troops. There are several ventures with American capital that provide good livelihoods for many, and that's the clientele they're after. In fact, he's even pacting male singers, an unheard-of procedure during the GI occupation. Two clubs, he said, the Atlas and Golf club, forbid their chorus girls from entering the dining room. He cited one case where two girls in his line had been seen drunk. He pointed out to them that this constituted a violation of the contract and would have to dismiss them if it happened again.

Panama

By Stan Willis

Murphy Sisters featured at the Copocabana, Colon.

Carlos Cowes, off for the States, to line up American acts for his nitery.

Tex-Mex Trio, and Genaro Salinas, Mex acts, wowing 'em in theatres and clubs here.

Jade Rhodero, into Lido on ⅔ deal. Her "Beauty and the Beast" contrib has hypoed biz plenty.

Marcel Marino, former Club Rialto owner, heading back from Argentina. Will open talent agency here.

Salvadorean Marimba band moves into Hotel Inter-National's Marine Grill, as alternate with house band.

Debut of Barbara Blaine has the wolves howling into their blue moon glasses. Gal is drawing capacity biz at Casanova.

Surprise hit of the Club Casanova, is Steve Hughes, former radio announcer, who opened with the Anne Barrett show.

Jack Woods, new Balboa Gardens operator, will rebuild as large outdoor spot. Will play American unit shows and "names," when available.

Gene Pitt, boniface of the Palm Terrace, doffed his uniform, and pulled a surprise by wedding his star act, Anne Sullivan. Gal is emceeing there.

Johnny Stoeffell, who's Miramar Club in Costa Rica is becoming a "must" for the visiting G.I. on short furlough there, enlarging bar, and expanding show budget.

Approach of 48 battle wagons, with gobs loaded with plenty moola to spend, has the nitery owners drooling. Announcement of shore leave for all sailors augurs well for a big take for both top clubs and honky tonks.

Influx of 700 Army nurses, gave the lonely GIs a terrific lift here. Troopship they were on developed engine trouble and the gals decamped, and really had themselves a time, during stop-over. Clubs did good biz, with gals getting terrif kick out of Panama night-life.

Chicago

Lt. Orrin Tucker out of the Navy and organizing new band.

Helen Weiss, manager of the Vine Gardens nitery, celebrating her ninth anni at that spot.

Phil Regan doubling this week between the Mayfair Room of the Blackstone hotel and the Chicago theatre.

Estelle Sloan, Three Swifts and Bill Baird have been added to the new Palmer House-Empire Room show opening Nov. 15.

Bonita Granville's local relatives are looking forward with great interest to the publication of her book, "Life With Hollywood Wolves."

"This Week in Chicago" missed its first issue in 25 years last week because of the printers' strike. "Nite Life" also failed to hit the newsstands.

Bernard Mack, just out of the armed forces, has resumed his connection with his father's company, the Filmack Trailer Co. and has been assigned to production dept.

St. Louis

By Sam X. Hurst

The Garrick, which shows films for adults only, has relighted.

Mary Lee, Bob Dupont and Ted Weeks' band h.o. at Chase Club.

"Skating Vanities of 1946" skedded for a six-night stand at the Arena starting Nov. 13.

Rodeo and thrill show, sponsored by the St. Louis Firemen Assn., will be held at the Arena Oct. 12-21.

Hazel Scott will give concert in the Kiel Audiforium Thursday (18) for the benefit of the People's Hospital building fund.

Out-of-town exhibs shopping on film row include Ben Jones, Poplar Bluff, Mo.; Mrs. Mary Turvey, Pawnee, Ill.; Ed Fellis, Hillsboro, Ill.; Otto Inswersen, Montgomery City, Mo.; Bob Cluster, Salem, Ill., and Charles Rudolph, Troy, Ill.

Pittsburgh

By Hal Cohen

Helen Russell is a newcomer to the Melody Lounge at Don Metz' Club Casino.

Marine Lt. Carl Dozer, veteran radio man, home from the Pacific theatre.

Beverly Stull, local accordionist, having a run at the Hotel Touraine in Boston.

Lt. Danny Shaw, of Clairton, serving as USO booking officer in Mediterranean.

Tommy Rodgers has quit KQV for an announcer's berth at KYW in Philadelphia.

Joe Phillips in town beating the drums for the Kay Francis show, "Windy Hill."

Johnny Harris back from Coast after re-enrolling John, Jr., in military school out there.

Rudy Sokol has taken over old Sanders Inn on Aspinwall Road and re-named it the Riviera.

Monogram introduced new Eastern sales manager, Razz Goldstein, to exhibs here at a luncheon.

Newt Williams improved in health and is making contact calls again for National Theatres Supply Co.

Tallulah Bankhead had as guests here her sister, Eugenie Bankhead Sprouse, and latter's small son.

Maurice Spitalny-Charlie Ochsenhirt booking office has established headquarters in Clark Building.

Leonard Littman, out of Navy after nearly five years, now running the Mercur Music Bar, which he owns with his brother.

Leonore James has resumed her "Let Us Explore Music" program on WWSW with a new partner, Carol Meyer, Tech music student.

Lt. Fred Burleigh, former director of the Pittsburgh Playhouse and also stager and co-producer of pre-war summer theatre at Cohasset, Mass., has arrived in Tokyo with the occupation forces and expects to remain there for some time staging GI shows.

Britain's Film Biz

Continued from page 1

French need to cap their bid for buyers outside France. What is more, they have come to the conclusion that "trade follows the film." American sales abroad prove that. But such sales are also being directed by men like Johnston and Donald Nelson.

To compete in such company, personalities at the top like Windsor and Chevalier are essential, both the British and the French feel. While they think such ambassadors would smooth the way for their goods, they do not doubt their ability to make films that can stand competition, in in foreign market, if not in the American one.

The French have been especially boastful when it comes to Latin-American and other territories. But extravagant claims made by French filmers like Louis Jouvet are less interesting to financiers and diplomats than the English plan. To many of them it seems probable that this grew out of the meetings during the war between former Prime Minister Winston Churchill and Franklin D. Roosevelt.

To the late President, the American movie was something more than mere entertainment. As he saw it, U. S. pix sold American goods and Mr. Churchill was never one to overlook a bet, especially a good one. It is thought that he has worked on a British version of this idea and that he will present this to the Duke of Windsor when he meets the former king at Cap Antibes on the French Riviera. In the meantime plenty of spade work will have to be done, for two reasons.

The first is the fact that the old-fashioned in London object to a prince of the royal house "going modern" to such an extent as to head an organization devoted to promoting the sale of motion pictures, even British pictures. Of course a compromise could be reached here, with the Duke being given a job that sounded respectable in the old sense, though his real business still would be pictures and the trade they would drum up. But the second objection cannot be compromised so easily, for the former king objects to the treatment accorded him and his wife.

If the true story of his abdication isn't told soon or amends made in some other way, he might accept a Hollywood offer, it has been hinted, though the suggestion didn't come from the Duke himself. In the meanwhile the attention given him in London has obscured the Paris angle.

The French mean to get back into the foreign field in a big way. To do so though, they need money to build studios, put on productions, and for political reasons they have been denied the gold they expected from Russia. But they have a chance on Wall Street. What they mean to sell there is their pull with South Americans.

To strengthen this, the French are having their ace director and actor, Louis Jouvet, a star with a large following among all Latins, sound off with the statement that "In America picture making is only an industry, in France it is an art." What is more, lots of French films are coming, historical ones first, then others. In the meantime Hollywood isn't asleep, the French realize. So they are having their ablest popular writer, Georges Simeonon, check on what the boys out west are doing. But the biggest French buildup will be given Maurice Chevalier.

He was attacked during the war as a collaborationist by a French thrush here, among others. Now, however, the Paris authorities have cleared Chevalier completely. Their propaganda tells us that he is turning a film for the American army, and that he will be here in January.

At that time he will appear on Broadway. But he will also tell Wall Street, even show financiers there, how French films can sweep Latin-America. So the French may get the dough they need right here.

Hollywood

Charles Starrets celebrated their 18th wedding anni.

Robert Shayne recovering from makeup poisoning.

Bette Davis making a Victory Loan trailer at Warners.

Hal Wallis returned from a business trip to New York.

Lionel Houser, Metro producer, laid up with bronchitis.

Alice Joyce, former film star, divorced Clarence Brown.

Jack Paull joined the legal firm of Zagon, Aaron & Santler.

Ross Hunter broke his right elbow while filming "Secret Story."

Billy Wilder, film producer, defendant in a suit for divorce.

Bruce Cabot buying a cabin cruiser to ease the housing shortage.

Wallace Beery shoves off next week for a New York vacation.

Phil Yordan to Palm Springs to escape the Hollywood heat wave.

James Mulvey in from New York to huddle with Samuel Goldwyn.

Bob Hope aired to Toledo, where his brother, Sydney, is seriously ill.

Fortunio Bonanova returned from Mexico City for film chores at RKO.

Harold Peary, "The Great Gildersleve," hospitalized with kdney trouble.

Jules Shermer returning to indie production after three years in the Army.

Henry Lartigue, chief of Metro's French branch, in town for studio huddles.

King Vidor and Eleanor Boardman d'Arrast sold the Traymore hotel for $100,000.

Lieut. Bob Taplinger, Jules Stein and Herbert Marshall planed in from New York.

Bing Crosby out of the hospital after checkup and treatment for a back injury.

William E. Osborne appointed Monogram sales representative for the Far East.

Dorothy Lamour in from her San Bernardino ranch to see how the city folks live.

George Jessel returned to his producer desk at 20th-Fox following 10 days of touring.

Gil Lamb settled his player pact at 20th-Fox and moved over to Paramount as a freelance.

Kurt Neuman leaving the Sol Lesser organization, after turning out two Tarzan pictures.

Comdr. John Ford in from Washington for a short stay before taking off across the Pacific.

Jinx Falkenburg joins up with Law and Order as honorary sheriff of Los Angeles County.

Kirk Douglas in from Broadway to make his film bow in "Love Lies Bleeding" at Paramount.

Al Jennings, oldtime bandit, lost his $100,000 defamation suit against the "Lone Ranger" radio outfit.

Betty Hutton and her groom, Ted Briskin, routed from their honeymoon home by a midnight fire.

Jose Iturbi recovering from emergency surgery, which prevented a concert tour with his sister, Ampara.

Mrs. Josephine Anderson won the first round in her suit for a larger share of the estate left by her sister, Lupe Velez.

Walt Disney presented with a scroll of honor by the Pan-American Columbista Society for aiding unity of the Americas.

Tom Moore, former film star, facing the lenses again for the first time in 15 years in "Behind Green Lights" at 20th-Fox.

Australia

By Eric Gorrik

"Uncle Harry" folded after so-so season for Williamson-Tait at Royal, Sydney.

Cecil Marks, onetime topper for UA, now in the insurance biz with his sons.

Pic biz throughout Aussie back to normal as khakiclads quit the zone for home.

William Kappel leaves for U. S. after socko concert season for Australian Broadcasting Commission.

Ralph Foster is here representing the Canadian Film Board. Is hopeful of having local newsreels incorporate Canadian material.

James Perkins, Par's rep, has just about completed Aussia looksee and will return to U. S. soon to arrange manpower setup for Par's Far Eastern zones.

Norman B. Rydge, chief of Greater Union Theatres, is not planning to visit U. S. this year. Sez postwar plans for loop will keep him busy at home for some time.

Three Tivoli ballet girls were seriously burned when one girl's costume ignited in dressing room via contact with radiator. Girls were rushed to hospital and given blood transfusions.

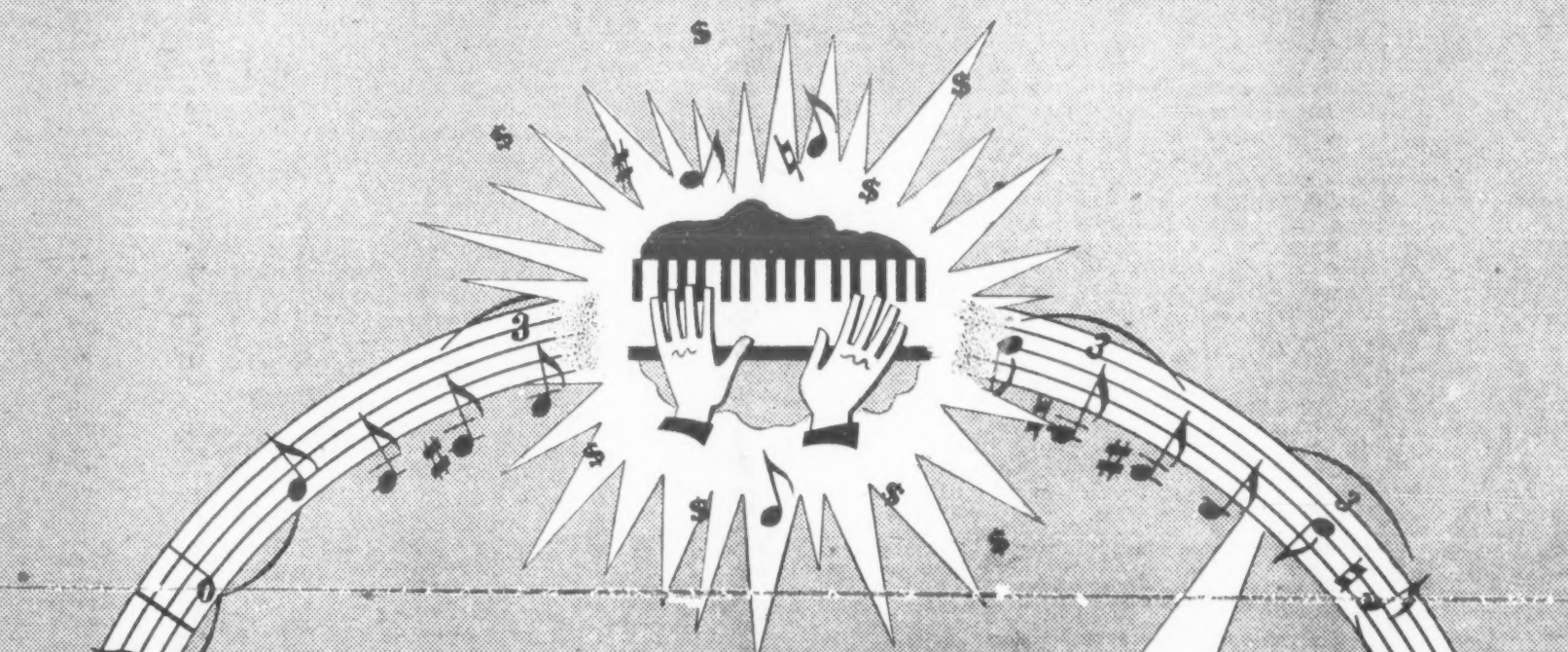
No successor has yet been named to replace Syd Albright as the UA topper in this zone. Rumored that Clive Arnott, second in command at UA, may step into vacancy. Albright goes to 20th-Fox.

British Empire Films, headed by Gordon D. Ellis, putting heavy campaign behind "I Live in Grosvenor Square," first of the Associated British product here under contract to BEF. Pic has just been pacted for loop run-around via Greater Union Theatres and other top Aussie exhibs.

The "Golden Touch"

FRANKIE CARLE

his piano and his orchestra



"STAYING POWER"

Frankie Carle made his debut as a bandleader two years ago, introduced as a performer in an environment that happens . . . "once in a million dream years." The rest is happy entertainment world history, chronicled through the media of show business, agents and managers.

The great problem first confronting Carle partisans was marked by the cliche of show business:

"Sure, he's the top pianist; but have you got a band?"

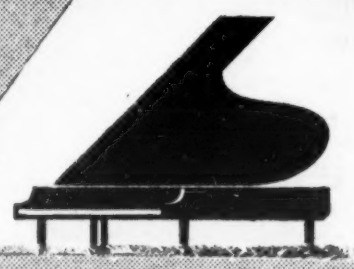
Carle's name value was taken for granted. He had established marquee power in theatres, hotels, ballrooms, and transcontinental radio.

And the cynicism died a-borning. Because Carle built an orchestra to satisfy the expectations of people "out front" instead of cynics in the wings. It is now a trade fact that he is selling more popular recordings for Columbia than any other of its many talented performers.

And in Paul Allen and Marjorie Hughes, he has two youngsters who have been described by newspaper men as "the best band vocalists of the day." The kids blend with the band. They're the lyrics of the song.

Box office returns, unpoetic as they may sound, still stand as the best criterion of a performer's worth.

The Carle organization is matching the reputation of Carle the pianist. The band has the same *"Golden Touch"* at the box office as its leader. It is being proven repeatedly in return engagements!



Returns to Hotel Pennsylvania, October 16th!

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